Kine WEEKLY

C.E.A. Official View on Tax

—See Page 3

HELD OVER IN TWO CONTINENTS!

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Sensational Musical
"I WONDER WHO'S KISSING HER NOW"
(In Technicolor)
THE GREATEST OF THEM ALL

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,102. Thursday, August 14, 1947. Vol. 366.

KANE BEATS MARINO
See BRITISH MOVIETONE NEWS

EXHIBITORS UNITE IN PROTEST TO THE PRIME MINISTER

"A Collapse of All Film Trading in This Country" Foreseen by C.E.A.

ONLY MATTER OF TIME BEFORE ALL KINEMAS CLOSE: NO OPTION UNDER TAX

Reopening of Talks Urged

IS the Government deliberately trying to obliterate the British film industry? With this uncompromising question the C.E.A. has hit back—in letters to the Prime Minister and senior Cabinet Ministers—in an effort to avoid the crippling film import tax of 75 per cent. on foreign rentals, announced officially in London last week. At an emergency committee meeting of the executive of the Cinematograph Exhibitors' Association, held in London on Tuesday, there was unanimous agreement that the tax would mean a collapse of all film trading in this country. It would mean closed doors to exhibitors and it would mean the end of British film expansion.

"If the American withdrawal continues," said W. R. Fuller, general secretary of the C.E.A., "it is only a matter of time before all the British kinemas close."

Exhibitors representing all parts of the country authorised Mr. Fuller to send a letter of protest to the Prime Minister calling for the immediate opening of negotiations with the Motion Picture Producers' Association of America.

The meeting, further, has planned, if necessary, to use "all our resources" to reach the public and give the British Industry's view in the deadlock which has arisen in film trading following the announcement of the 75 per cent. tax.

Similar letters have been sent to Sir Stafford Cripps, President of the Board of Trade, and Hugh Dalton, Chancellor of the Exchequer.

The exhibitor view is: "The U.S. companies are not bluffing."

Meanwhile, here are the latest moves in the film crisis: The British Film Producers' Association, under the chairmanship of J. Arthur Rank, is due to meet in London on Wednesday, to discuss its attitude to the proposed tax. A full statement is expected to be issued after the meeting.

In both London and New York, much importance is attached to the high-level meetings which are shortly to take place in Washington, at which a British mission will discuss the country's economic plight with the American authorities.

The opinion is growing that it may be possible, as a result of these meetings, to evolve a plan acceptable to both Governments, which would enable the film industry itself to negotiate and establish a system of saving dollars—perhaps by legalising the freezing of credits.

A Blunt Document

THE C.E.A. letter to Mr. Attlee is a blunt document. Signed by Walter Fuller, it said grimly that British exhibitors cannot continue without American product and that the Government tax scheme could only lead to the withdrawal of the Americans from this market.

Under normal conditions, British kinemas could continue at the moment for from four to six months, it said.

By taking British films and reissues it might be possible to go on for another six months, by which time kinemas all over the country, "will be closing in dozens."

Continued on page 6

The Whole Story Told in Six Pages

EVERY angle and development in the import duty crisis is covered by the "Kine." team of specialist writers in a special section starting on page 7.

In addition, views representing the whole industry, together with the latest news from both sides of the Atlantic, complete the most comprehensive and authoritative record of the most sensational happening in the film trade's history.

SHARE SLUMP

"BIG THREE" DROP £5,000,000

By our City Editor.

FILM investors have lost a fortune in the last few weeks—on paper at any rate. The market value of shares in the "big three" film companies—Gaumont-British, Odeon and Associated British—have fallen by nearly £5,000,000 in the past month alone.

Including the fall in the values of the shares in the smaller groups and prior charges, I estimate that the total paper losses in a month amount to well over £10,000,000 in the film group.

And that follows an even heavier fall from the peak of last year.

Three major blows—power cuts, a 20 per cent. drop in attendances, now a film import tax—have reduced the kinema share market to a shadow of its former self.

Since July 10, A.B.P.C. 5s. ordinary have dropped from 24s. 6d. to 19s. 4½d.; G.-B. 10s. ordinary from 23s. 3d. to 19s.; Odeon 5s. ordinary from 43s. to 35s.; British and Dominions 12s. ordinary from 20s. 6d. to 17s.; A.P.P.H. £1 ordinary from 41s. 3d. to 32s. 9d.

Reports that the drastic imports tax would be used as a negotiating weapon to gain relief from the "convertibility" and "discrimination" clauses of the American Loan led to a little buying by bargain hunters, and very slight recoveries in one or two instances.

"DUTY DOES NOT VIOLATE LOAN"—DALTON

ASKED to comment on the situation caused by the imposition of the film import duty, Mr. Hugh Dalton, Chancellor of the Exchequer, in the House of Commons on Tuesday, denied the suggestion that the tax was a violation of the U.S. loan agreement.

Replying to Lord Winterton, who asked for a compromise or a rediscussion of the matter before the introduction of the Quota Bill, Mr. Dalton said: "No doubt this will be one of the matters on which the U.S. may wish to express its views.

"I am quite sure Lord Winterton is right in saying that it is the opinion of all of us that we really must restrict severely, and drastically, the flow of dollars for this particular purpose."

The Chancellor went on to say that the tax was now in operation, but owing to the decision of the U.S. not to send further films at present to this country, it was not operating upon any U.S. films at the present time.

No Renters' Quota In Next Act

The President of the Board of Trade, Sir Stafford Cripps, has indicated to the C.E.A. that renters' quota will be excluded from the new Films Act.

The whole matter was discussed at the world trade talks in Geneva when the U.S. delegation asked for this concession. The Board of Trade, the C.E.A. executive was told in a report issued this week, would require a voluntary understanding that U.S. firms go ahead with their British studio and production plans.

This point of view was endorsed by Sir Stafford in recent talks with C.E.A. officials.

It is now doubtful, writes a KINE. reporter, what will be done about the new Films Act in the light of the present crisis. Most trade organisations are going ahead with their "pressure campaigns." A.C.T. this week had talks with Labour Party officials to press its argument with Board of Trade officials.

Paralysis Latest

The Medical Officers of Manchester and Colchester have asked kinema proprietors to stop children's matinees as a precaution against infantile paralysis.

KINEMATOGRAPH WEEKLY

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A TAX THAT YOU CANNOT WORK

WHAT did the KINE. say last week about the attitude of the industry to an import duty on foreign films which was then realised to be inevitable? It said that although nobody wanted such a tax we would reluctantly accept it in the national interest. But we have been presented with something different.

The new tax is so impracticable that it has resulted in the immediate withdrawal of new American films from the market. The first requisite of any tax, surely, is that it should work. A tax which puts an industry out of business is unthinkable.

For, make no mistake, the verbose and ambiguous document which has produced such a shattering threat to the industry is a blow not just to the American renters, but to the British exhibitors and even the British producer.

So far-fetched and grotesque is the situation that has arisen that there is even a school of thought that this industry is in fact something of a chip in an elaborate political poker game.

That is as maybe, and time alone will tell.

We congratulate Walter Fuller on the firmness and bluntness of his letter to Mr. Attlee. His is the right line. The tax must be tackled by the whole trade in unison—and at once.

Already the C.E.A. has done splendid work with its formidable campaign this week. Let us keep it up.

Happily, there is room for hope. Mr. Dalton, in the House on Tuesday, implied that there was room for negotiation. Excellent.

The Government is knowledgeable on film matters. It wants to save dollars; it knows that the country needs films. Let us hope it will leave the industry to find the solution.

TO say that the Trade was stunned by the news is to put it mildly. This thing which has hit us from Whitehall is not one of those nice little trade debating topics of the sort which make pleasant headlines in reports of summer conferences.

It is an out-and-out challenge to the whole framework of the industry.

Its impact is melodramatic, for the ferocity of the tax was totally unexpected.

Framed as it stands at the moment, this duty on American films is little short of catastrophic for the entire business.

The only ray of hope as I see it is that there may still be space for negotiations. Things may turn out to be bad, but not quite as bad as they now look.

THE document which has caused all this crisis—it is No. 1690 of the Statutory Rules and Orders of 1947—is a sloppily-written and rather woolly piece of work.

I may mention that a not undistinguished Civil Servant who possesses a specialised knowledge of films had to admit at a Press conference last week that he found it hard going.

Hard going indeed. One of its clauses assumes that the imported films are not owned by people with any exhibiting interests in Britain.

What a fatuous proviso! Don't these Treasury officials realise that these things often interlock? Words, words, words. How we suffer from them.

WHAT a farce this makes of all the academic talk about the Quota Act.

Whatever is the good of talking about imposing a quota on renters who, until the present situation clarifies, will not even be importing pictures?

And, anyway, how unrealistic is this talk of increased British production that is going on in the lay Press. Everybody favours a robust, steadily expanding British film industry, and as nationals of this country we would all be delighted to see us making far more films than at present.

BUT you cannot build bricks without straw, and you cannot make films without studios.

If the Government, instead of putting up this singularly impractical tax, had concentrated on waving some wand which would have enabled one or two studios to be erected, things would be a whole lot better.

As it is, the British production plant is simply not geared to get the industry oot of the mess with which it is now threatened.

THIS Trade of ours is riddled with associations and initials. There is the R.E.P. Committee which, as far as I know, has never met. There is a joint committee between the B.F.P.A. and M.P.A. which also to my knowledge has not yet gone through the motions of meeting.

Surely at a time like this both these bodies should be active.

YES, the need for a united trade front is glaringly obvious, but its attainment will demand a considerable measure of good will from all parties.

If we are successfully to combat the threat of a severe shortage of product, renters, exhibitors and producers between them must evolve a co-operative basis of operation to enable the kinemas to keep open.

That is the first essential. Theatres are the basis of the prosperity of our whole Industry. To keep them going differences must be sunk and sectional policies revised to ensure an adequate circulation of product among all classes of theatres.

MEANWHILE, I hear on all sides suggestions that there should be an out-and-out all-industry campaign to crack this thing wide open before it is too late.

I could not agree more, and I am sure that W. R. Fuller is vividly aware of the tremendous publicity value of his members' screens on a subject like this.

With the eyes of 30 million people a week focussed on them, the screens could be used to put over the Trade's case in a way that might carry victory with it.

ALTHOUGH it is not a scoop which gives me any pleasure to put on record, it is fair to point out that last week's KINE., produced under particularly difficult conditions, was the only specialised journal to predict the immediate imposition of a formidable tax.

Going to press as we did on a Tuesday night we were in an extremely tough position, but, guided by the evidence of our political correspondent, and our most trustworthy news contacts, we eventually pieced together a prophesy which turned out to be all too crushingly accurate.

On Wednesday afternoon it was seen that the KINE. predicted a tax, while the other papers announced that the Government would be freezing remittances.

AN hour or so later came Mr. Attlee's speech, with its rather vague and ambiguous wording, which suggested that the Government might be content with a freezing policy. At the KINE. there was much fear that the paper might have been wrong in so important a prediction.

By the following morning Wardour Street was indulging in a guessing game. Apart from the KINE., the only voice which had come out uncompromisingly for the tax theory as against currency freezing was Walter Fuller.

THAT afternoon came Mr. Dalton's speech and the final announcement. A tax was being clamped on immediately and 75 per cent. of their profits was being wrenched from the foreign renters.

The KINE. may claim to have scooped the pool with its insistence on the heavy taxation theory.

From the point of view of the industry as a whole, we would rather have been wrong on that one.

LONG

IN all this, one man emerges with many credit marks, for his knowledge of what is going on.

I refer to Walter Fuller, general secretary of the C.E.A., who in these last few difficult months, is a man who has never once been wrongly informed on the vital moves behind the scenes. As a result, he has been able to give his Association the most expert advice.

In all the talks I have had with him both on and off the record, Fuller has shown that he is always one jump ahead of the other when it comes to sizing up a situation. Apart from the KINE., he was alone in Wardour street, as I said, in his insistence, despite all the rumours, that a big tax was going on last week. But I imagine that, like us, he doesn't get much satisfaction in having picked so truly undesirable a winner.

MICHAEL BALCON was perfectly right in his admirably phrased letter to *The Times*, to point out that the tax operates cruel hard against such pleasant developments as the expanding Australian Industry.

A film like "The Overlanders" would be subject to this inordinately heavy tax.

What Balcon did not emphasise was that under the Anglo-U.S. loan agreement we cannot discriminate against the States without discriminating also against other people. Hence the imposition of the tax on the small French films.

THE position, quite clearly, is that all the talk of freezing was out of court, as freezing is also prevented by the agreement between Britain and Washington.

I have a suspicion that eventually freezing will be admitted as legitimate tactics, and it may well be, seen in historic perspective, that the 75 per cent. duty did more to achieve this concession than anything else.

Equally, it may eventually turn out that Whitehall will be able to climb down and find a way of not penalising Dominion films.

I HAVE not the space here to build up a Wellsian picture of the ramifications this tax may have on the Trade as a whole, for any such attempt would take columns.

It is not difficult to look ahead and see a seemingly endless string of reissues littering the gloom of an austerity winter. No doubt they will do good business, but whatever the Treasury saves next year on this new tax, it will lose a lot more at the box-office in the long run.

Already the theorists are talking of the return of kine-variety and the inauguration of Sir Arthur Jarratt's policy of long runs and so on and so on. Such speculations are amusing, but they do not get us anywhere.

I suggest perhaps it is better to

SHOTS

wait and see the shape of events in the next week or two.

ONE man—I can name is comparatively unconcerned by film matters in the first week of September. I refer to Leslie Posner, who is circuit controller of the B group of Gaumont British.

Posner is something of an autonomous state in the vast G.B. organisation.

An old Hyams man, he has charge of a string of first-class theatres, including the biggest seater in England—the State, Kilburn.

NOW Posner has for a long time wanted to try ballet at the State, and has succeeded in booking the International Ballet Company for a six-day visit to Kilburn in the week starting September 8.

It is not the first time this has been tried in a big kinema, for, as you know, the Davis people have had a big success with live shows, with music, and with ballet down in Croydon.

But it takes great courage to start ballet in a 4,000-seater, and Posner's experiment will be watched very closely.

ALREADY, Posner tells me, there has been a gratifying response, not only locally, but from places as far away as Barnstaple.

Balletomanes take their pleasures seriously, as we all know.,

It is a foregone conclusion that the experiment will be a vast success, and I wish Posner well with it. He is the type of man who follows through on his bright ideas and puts them through the mangle to get the best results. An example of this was the organisation of the G.B. sports day the other week, which was quite the best thing of its type I have ever attended in my journalistic life.

WELL, if all else fails, I think I shall join A.C.T. I have just been looking at the schedule of minimum salaries which have been created between the studio's trade union and the B.F.P.A.

After looking at them I can only say that those members of the B.F.P.A. who criticised the agreement as being extravagant were putting it very, very mildly. Some of the salary scales laid down are precious nearly lunatic.

Let me give some examples on a subject on which I may claim some specialised knowledge—I refer to the publicity and still photographic departments.

MINIMUM salary for publicity director, which is one grade lower than a director of publicity, is to be £22 10s. weekly. This calls for no comment. A unit publicity director will be on a minimum of £17 10s., which seems highish, and a specialised publicity writer on a minimum of £15.

Now let me say quite frankly that nearly all the specially written publicity material we receive in this office is the dreariest possible dope.

In any case its standard is way below that of good-class professional journalism.

CANDIDLY, a so-called specialised publicity writer, with no administrative responsibilities, is almost certain to be an aspiring journalist or an unsuccessful one.

The value of such work in journalism is from nothing to eight guineas per week.

A unit publicity representative, whatever that may mean, will be on £13 weekly and publicity assistant on £10.

TURNING to the wages in the stills department, I find that a unit still cameraman is on a minimum of £15 and a unit and portrait still cameraman on a minimum of £20 weekly. A Press cameraman—the sort of fellow who snaps the managing director having tea with the star on the set—will be guaranteed £15.

My friend and colleague Leonard Spooner, editor of *Illustrated*, tells me that the minimum for a retoucher in the dark room of a national publishing group would be somewhere around £6 or £7 per week with some form of war bonus. Under the A.C.T. agreement studio retouchers will be on £12 10s. minimum, which Spooner describes as fantastic.

An ordinary photo print or negative developer—in other words, a middle-grade dark-room worker—will be on £10 minimum This alone is about three more than the minimum rate in the magazine world.

It is wonderful. The only thing left for George Elvin now is to start on another agreement for £5,000 a year all round.

I CAN reveal that a singularly interesting and significant meeting took place behind the scenes last week at about the time when Mr. Attlee delivered himself of his ambiguous announcement.

Sir Stafford Cripps called to the Board of Trade a limited number of American senior executives in this business. There he outlined what was in his mind.

Naturally, the men who made up his audience are not prepared to reveal what went on. I can reveal, however, that Sir Stafford was in a non-compromising mood. It was even suggested to me by a man normally well informed on these things that his attitude was blunt to the extreme. When told that this tax might mean an American withdrawal from Britain, he is said to have treated the remark quite casually.

COMMON gossip, by the way, is that the man who is most influencing Cripps as far as film affairs are concerned is the spectacular del Giudice. The two men are about as alike as Garbo and Betty Grable.

Cripps is esthetic, while our old friend Del always reminds me of Cecil B. de Mille's idea of a film producer.

It is a fact that Cripps has been a guest of Del's down at Bourne End on a number of occasions and the two men have a high regard for each other. They tell me that Del is almost the only man in the entire business who thinks that everything is what the Americans call hunkey-dorey.

WRITING of Del, I must put on record the priceless message that reached me on Tuesday morning. Knowing that our enthusiastic friend was one of the powers behind the scenes these days, I tried to give him a ring on Monday night to test his views on the situation. Failing, I left a message.

On the following morning I received a reply. It had evidently not occurred to any of Del's underlings that I was interested in anything in the world except the master's future pictures.

Continued on page 6

LESLIE POSNER

D. JONES

A. SHIPMAN

GEORGE ELVIN

F. ALLPORT

CLOSE-UPS

by SCREENCOMBER

Reality—At Last

WAY back before the war and further back than that, in the primordial days before Redundancy raised its ugly head and bombs razed Redundancy, British producers were gathering to the rallying cry of Reciprocity. Nothing very much ever happened about it, so far as we can recollect, except that our then leader writer, like our now leader writer, devoted some millions of useless words to the subject and managed to clarify the whole situation to a point that left the whole Trade completely bewildered.

Reciprocity, it should be explained for the benefit of such youngsters and newcomers as Sam Eckman and Jos Friedman, was what the British producers demanded from the Americans in return for our screening Hollywood pictures. But with the thrilling discovery of a second word to its vocabulary, "Redundancy," the Trade soon forgot the whole thing and the campaign, like the Ghost, went West.

It has taken the present Government to devise a scheme by which, at last, the demands of our pioneering grandfathers, sage G. A. Atkinson and Bruce Allan, become fact, and Reciprocity becomes a reality.

Smellies Again

THERE is no truth in the rumour that Chips Rafferty is to play the male lead in "Miranda." The story arose because Glynis Johns plays the rôle of a fish and that it was suggested that Chips would be playing opposite. Nor, Sydney Box assures us, will the film be retitled "Goodbye—fish and chips."

It is hoped to persuade Stewart Granger to appear as a kipper in his next feature. The kipper is called Nero because it fiddles while breakfast burns. Yehudi Menuhin has been asked to double for Granger in this sequence. Dan Dogger, celebrated bloater and manager of the Dogger Bank, will double for the swimming sequences.

Should the outbreak of fishy stories continue, the Academy Award this year will dispense with the usual Oscar and merely throw the winners a cod's head. Meanwhile, Box talent scouts are starting an intensive tour of the leading aquariums in search for suitable talent.

Unholy Three

THE formation of three new unions in an effort to protect film executives and employers against the persecution and tyranny of the workers has been reported.

Full titles of the unions are Association of Cine Tycoons, National Association of Theatrical and Kinema Employers and the Employers' Trade Union. Their object will be to protect themselves against the tyranny of their employees, to demand a minimum of 84-hour week with every second Sunday afternoon off.

COLOUR: NO MORE FOR PRODUCERS

Cinecolor Will Be Top Import Problem

THE producers and processors of colour films find themselves in a crisis of their own.

It was confirmed by the Customs authorities this week that 300 per cent. *ad valorem* duty will have to be paid on Cinecolor film when prints come from the States. There are several Trade show Cinecolor prints in Britain at the moment, writes a KINE. reporter, which came in at the pre-Wednesday five-penny rate. Now, if the renter wants to release these pictures and calls for a batch of release prints, the first print will have to pay the full tax duty.

This applies to all special processes which can only be undertaken abroad.

Meanwhile, British Technicolor is not without its problems. Kay Harrison, managing director, said this week that he was waiting for an authoritative interpretation of the order.

He added that the company will be able to make whatever reissue prints are required by renters—if all the matrices are in the country.

Harrison said that the crisis would not mean added facilities for British producers—that side of the work was booked solid for 18 months.

C.E.A. says "No" to H.O. Rules

When the C.E.A. goes to the Home Office in October with its completed report on the new regulations governing conditions in kinemas, it will strongly oppose a large number of the suggestions.

The KINE. understands that the various committees this week completed discussion on about a third of the recommendations. There has been a lot of criticism, particularly from the architectural point of view which would mean the total rebuilding of many kinemas by 1953.

An exclusive summary of these regulations appeared in the KINE. on June 19.

KELLY FOR LONDON

Arthur Kelly, the new executive vice-president of United Artists, leaves for London late this month and hopes to "strike a happy medium" in U.A. relations with Rank, according to a Press release here (writes the KINE. New York correspondent). He added that U.A. is bent on obtaining 100 per cent. playing time in Odeon.

MORE U.S. VISITORS

Ben Goetz, Victor Saville, and David Rose are aboard the *Queen Mary*, which sailed from New York for Southampton last Friday.

LONG SHOTS *continued*

"Business as Usual" Reports Circuit Head

For this was the message: "Mr. Del Giudice does not wish to make a statement until November. When he does it will be found to be very interesting."

I don't doubt it will be very interesting indeed.

I AWARD the daily edition of *Variety* the palm for the best headline produced by any America paper in its handling of the British film tax crisis.

Its editor, Arthur Unger, produced a strongly critical article.

He called it "Another Boston Tea Party."

I WAS surprised to find that the newsreels had missed the boat on the film crisis story. Not a mention of it in any of the early week editions.

I should have thought that a development such as this—with its undoubted bearing on every kinemagoer—would have been first-class meat for newsreel producers.

We all appreciate their stock difficulties, but I do feel they could have squeezed in a few feet on the subject.

IT may be that they avoided it deliberately because it is a controversial matter—they have a knack sometimes of putting their feet in it when tackling these subjects.

I can now reveal that the Paramount reel walked into a hornet's nest with its treatment of the hanging of the British Army sergeants in Palestine.

It interviewed the sister of one of the dead soldiers in such a manner that the Bernstein circuit put in a strong complaint. There was no trace of the sequence in the edition shown at the Plaza later in the week.

The item concerned had been generally withdrawn.

LOOK out for an important appointment likely to be announced by Selznick Releasing Organisation in London in the fairly near future.

I hear that Alan Byre, who recently resigned from an important executive position in Eagle-Lion on the Continent, is likely to join S.R.O.

He is an old friend and colleague of Laudy Lawrence, who is in charge of Selznick's foreign organisation.

I should not be surprised to find that Mr. Byre eventually emerges as managing director of the Selznick people in London.

LOOKING fitter than he has looked for years, David Jones, young publicity director of RKO-Radio, came back to London last week after a trip to New York and Hollywood where he weighed in at a big convention of his company's international organisation.

David is one of the few native publicists whose studious careful work over a long period has earned him a round trip to the home office. I hope it will set an example for other lads of his calibre.

I ran into him in Wardour Street on gloomy Friday, and the sight of the sun-tanned Jones did something to cheer the general atmosphere of pessimism.

ALF SHIPMAN is among the people I called on during the week, and, needless to say, the talk turned in one inevitable direction,

I am sorry to say, however, that the head of Shipman and King, who is one of the quietest and most unassuming men in the business, has had something of a breakdown, and has been away from his many business interests for a few weeks.

He is now back, running rather on third gear and taking it easy. His view of the present situation is that it is an obvious impossibility and that it doesn't help any to speculate at large until the affair has been clarified at a top political level.

AS far as the circuits themselves are concerned, it has been a case of business as usual over the week-end, although all sorts of propositions have been put up to men like Arthur Brown by the small independents.

Speaking with Brown on Tuesday, I was glad to hear that he was not personally worried. G.-B. like other circuits, is booked nicely ahead, and it will be months and months before they run into really serious trouble. It is still too early, Brown thinks, to assume that trouble will necessarily happen.

ALTHOUGH he was one of the first to suffer from the clamp down on American film imports, not even the crisis news affected the ebullience of my old friend Steve Broidy, president of Monogram, when he paid a "hello" call here on Tuesday.

Steve, who is over here with Norton V. Ritchey, his foreign sales chief, arrived by the *Queen Elizabeth* on the fateful Wednesday, and in consequence four of Monogram's biggest pictures are still in bond.

"If nothing is settled about this silly matter I guess I'll have to ship them back," he said.

THE Monogram chiefs plan a six weeks' tour of markets on this side and on Thursday left for the Continent.

On the import duty Steve declares that it will not save dollars for over a year at least and during that time the British exhibitor will be crippled.

He has already taken four Pathé subjects for Monogram distribution, and tells me that he is finalising plans for reciprocal production—Monogram in England and Pathé in America—and import duty notwithstanding, he hopes to go through with it.

C.E.A. EMERGENCY MEETING—Contd.

"British films, numbering about 45 annually cannot fill the gap, neither can any substantial increase be expected while present studio shortage continues."

It says plainly, that as soon as British kinemas start closing British studios will also close.

"During this period American companies will continue to remit dollars as the films already here are not subject to the new tax. The saving in dollars will, therefore, be negligible," writes Mr. Fuller.

"We understand that the American companies made a generous offer to freeze their remittances which could operate forthwith but that this offer was rejected out of hand.

"This has left them with no alternative but to withdraw, and knowing them as we do, we would say that they are not bluffing.

"As we cannot carry on except for a short time without them is it your deliberate intention to obliterate the British film industry?

Obliteration !

"During the war the Government, of which you were a member, recognised us as an important factor in the maintenance of morale by providing workers with reasonable recreation at the conclusion of their day's work. Has this necessity passed?

Mr. Fuller concludes: "You leave the whole of the trade in a state of chaos awaiting extinction, and we ask that the earliest indication may be given for a resumption of negotiations with the American film companies which, we think, would lead not only to the solution of our difficulties, but be of great assistance to you in the wider and more important matters which confront you and in which we wish you every success."

Trade Stupefied

Similar letters have been sent to Mr. Dalton and Sir Stafford Cripps.

The Association, which has sent both Sir Stafford and Hugh Dalton copies of the letter to the Prime Minister, tells the Chancellor that it is "stupefied" to see the 75 per cent. tax on earnings.

Fuller's Report

Mr. Fuller reported to the meeting what had taken place since Eric Johnston, president of the M.P.A.A., visited this country some weeks ago.

He said that during talks between B. T. Davis, Johnston and himself, it became obvious that the U.S. companies were willing to help Britain by a voluntary "freezing" process.

On August 6, the president and general secretary went to see Sir Stafford Cripps. They asked if the Association might attempt some voluntary trade pact with U.S. renters. Sir Stafford intimated that there was no objection.

"But," Fuller went on, "the Prime Minister followed in the afternoon in the House of Commons with the announcement.

The Association would be prepared to use its fullest resources, if necessary, to go to the public to find out if the nation is really prepared to be deprived in this manner "of its reasonable recreation."

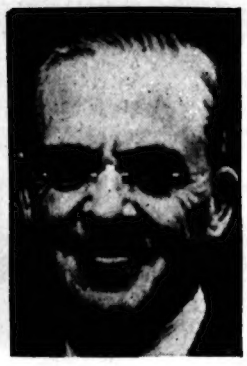
CRISIS WEEK

Never in the whole history of the film industry has there been such a crisis as that created by the Chancellor's imposition of a 75 per cent.import duty on U.S. films. A further sensational development was the decision of the major American companies on Friday to suspend all further shipment of films. In the following pages is an over-all picture of the situation.

A Comprehensive Survey by the KINE. on the Whole Situation

Film Import Duty Becomes Anglo-U.S. Political Issue

Hugh Dalton



Sir Stafford Cripps

VITAL TALKS HERE AND IN WASHINGTON

KINE. Cable from New York

President Truman

Eric Johnston

THE next moves in the film crisis are likely to be made at the highest political level. They are linked up with the pending departure of a British mission to Washington. The personnel of the mission is not yet determined, but it is a foregone conclusion that it will be told the American reaction to the proposed import taxes.

Meanwhile, Eric Johnston has lost no time in putting the Industry's views to officials in Washington. He has seen President Truman on a number of occasions and the film viewpoint has been pressed home.

Guaranteed Returns

I can get no confirmation of a rumour that the M.P.A. will offer British guaranteed dollar returns on British films in America if the British will turn the new tax into a freezing of a percentage of earnings. The report, in my opinion, is guesswork.

Another report—that U.S. distributors might put a complete bar up on the showing of British films in the U.S.—is equally guesswork. It may happen, but it hasn't happened yet. The signs, however, are ominous.

Meanwhile, there is pessimism in U.S. film circles. Share prices have fallen and it is obvious that production budgets may have to be cut.

There is fear, too, that other countries may follow the British lead.

This fear was well summed up by Eric Johnston who, when the M.P.A. announced that it was holding up future shipments of U.S. films to Britain, said: "The British may have set in motion a general reaction which could blast the hope of all trade revival all round the world."

The M.P.A. decision was announced after an emergency meeting of its 50 directors last Friday, and it was explained at once that the tax, in effect, strangles American film deliveries to Britain.

Johnston said: "If the British do not want American pictures that is one thing. If they do, they shouldn't expect to get a dollar's worth of film for a quarter."

Freezing Offer

"We had desired to meet the British half-way by offering to block, during the dollar crisis, a substantial share of the earnings of American film companies in England. This proposal was submitted to responsible Cabinet members in England. It would have benefited all and injured none.

"We believe this tax violates both letter and spirit of the double taxation treaty between the two countries, the British-American reciprocal trade agreement of 1938 and the present British Loan agreement."

The first American distributor to act in the wake of the British tax development was Universal, which decided on quicker liquidation of product by blanket release dates in all key cities.

What the U.S. Man in the Street Thinks—by "Kine." Cable

WHAT does the man in the street in America think about the British tax proposals?

The general impression is that the British Government has done something to Hollywood that no box-office reaction or M.P.A. convention could have approached.

The American public doesn't believe that the tax is due to the dollar scarcity; they think it is a way to put a damper on films considered unworthy of the British public, and that the publicity would help if another loan or relaxations are required.

Kinema operators and filmgoers in New York are not favouring the banning of British films—as suggested by the Hollywood excitables, as they have too great a hold on intelligent customers.

Kinemas here are being filled on the mere fact that British films are on the programme this week.

There is standing-room only at the moment at the suburban houses showing "Great Expectations," and "Odd Man Out."

Filmgoers are unhappy at the suggestion of increased prices to make up the loss of the British market and point to the salaries of highly publicised stars and the big profits made by the film companies.

Broadway agents are looking forward to more big names being available for stage and personal appearances if Hollywood has to cut its production budgets.

Eric Johnston's statement pleased his friends and put him over big with the public.

As far as the general public is concerned, little has been heard of him in Will Hays' post, which has been considered as a sinecure for bigger political posts later.

K.R.S.—No Action Yet

Frank Hill, general secretary of the K.R.S., said this week that the society is taking no crisis action yet., No meetings have been fixed—although president R. P. Baker contacted Fay Allport, representative of M.P.A.A. last week and gave his assurance that the K.R.S. would do everything possible to smooth over talks between British and U.S. renters and other bodies should they become necessary.

Mr. Hill, who has been in touch with the Board of Trade, told the KINE. this week that he had had no approach to date from the Customs asking for talks to clarify the new Treasury Order.

M.P.'s OPINION IS DIVIDED

By Our Political Correspondent

MOST Members of Parliament are looking at the drastic film import tax against a general background of cuts in imports from America. Seen thus they regard it as one of many measures intended to bring American opinion sharply to a sense of Britain's economic plight.

From this they hope—and this hope is echoed in Whitehall—that some offer will come from America which will obviate some of the harsher necessities that face the country, along with suggestions for a freer interchange of films between the two countries than seems likely at present.

Members are divided on the 75 per cent. import duty, but it is not regarded as a party issue.

All parties agree that some form of restriction on the money spent Hollywood films should be imposed. But there are differences of opinion on the effects the tax will have.

Some members welcome it as a temporary measure, but are against any permanent taxation of what they regard as cultural activities. Sir Alan Herbert is one of these.

Others follow the lead given by Tom O'Brien. They think that it will work against the British film industry, destroy any chance of showing British films in the United States, and ruin exhibitors.

Another group of members agrees rather with Benn Levy, the dramatist M.P., who regards this form of duty as preferable to the alternative suggested by the American interests.

A freezing of credits, in his view, would only duplicate the situation during the war, when American companies bought up kinema assets in this country with the frozen credits.

A Renter - by - Renter Check-up on Available New Product Reveals That

IN SIX MONTHS THE CUPBOARD MAY BE BARE

125 is The Most We Can Hope For

U.S. RENTERS have in Britain 125 films—about 60 of them major features—which have not been released, according to a report made by the KINE.'s New York correspondent this week. One query has been predominant throughout the whole chaotic turn of events during the last four days: "Now that the M.P.A.A. has banned film exports, how many unused U.S. pictures are there in Britain: and how long will it be before there is a product shortage?

On Thursday last, shortly after the full impact of the 75 per cent. tax blow had been realised, a number of U.S. renters were analysing their store cupboards and giving rough estimates to the Press on how many new pictures they had ready for the Trade show theatre.

But by Friday evening there was a definite reluctance to disclose the exact line-up of product.

And early this week few renters would disclose what product they had. New films were no longer the raw material for the publicist's pen: they had become secret business information.

U.A. and Warner Lead

There seems little doubt, writes a KINE. reporter, that two of the companies in a more favourable trading position at the moment are United Artists and Warner Brothers.

Warner has for some years adopted a policy of carrying a 12-month stock of new grade A product. It has in Britain some 18 major pictures which will provide a full releasing programme for the 1947-48 season.

United Artists has 19 pictures in the country—16 major releases and three second features. The programme includes the new Chaplin film, "Monsieur Verdoux," "Heaven Only Knows," "The Macomber Affair" and "Copacabana."

Columbia Shows

Columbia is understood to be in a good position. It has held a number of registration Trade shows during recent weeks. Its programme is believed to number about 30, which would normally form the backbone of a 12-month programme.

M-G-M made no statement in the absence of Sam Eckman, who is away on holiday. The company has one or two features in the country ready for early Trade show. Practically the whole of the large Metro output is available for reissue purposes, as very few British rights have been sold.

20th-Fox has some films ready for release following their Trade show, and has made no statement about reserves.

S. A. Myers, assistant managing director of British Lion, told the KINE.: "We have sufficient films to carry us over for some months. One important group is now being lined up and we shall have another group to follow.

"The tax will affect our French pictures. We have four of these in circulation at present.

"We shall be showing three or four British films before the end of the year."

British Lion is believed to have 18 pictures ready to release.

Paramount and Pathe have a few films in hand.

G.F.D., with 50 British films a year, is in a privileged position. Its holding of American films is believed to be normal.

According to William Moffat, managing director, Pathé is in a very fortunate position. We have, he said, approximately 30 pictures from Monogram and P.R.C. which have yet to be presented. These, of course, are in addition to our British product.

Grand National's Seven

Maurice J. Wilson's latest group of Grand National Trade shows comprises two new British productions, seven revivals and five 2-reel short comedies.

The new material includes Jack Train as Colonel Chinstrap in "What's Yours?" and "Fag End," with Claude Allister.

On the revival side there are: two Dr. Christian subjects, "They Meet Again" and "Melody For Three," with Jean Hersholt; Laurel and Hardy in "Beau Chumps" and "Fraternally Yours"; George O'Brien in "Millionaire Playboy"; Margaret Lockwood, Michael Redgrave and Emlyn Williams in "The Stars Look Down" (exhibitors' quota for another year) and the Jack Hulbert-Cicely Courtneidge musical "Under Your Hat."

The shorts, all Hal Roach subjects, are also revivals.

Those in Bond

Some films are still in bond. The *Queen Elizabeth* docked on Wednesday evening, a few hours before the new order became operative.

On board were a number of Republic pictures, shipped to British Lion. Warner has two features held up in bond—"Life with Father" and "Voice of the Turtle."

IF NOT THIS—

"At present 80 per cent. of showing time in British kinemas is covered by U.S. films."

IT MAY MEAN THIS—

"If we are forced to exhibit old films the public will soon stop going to the kinemas, and there will be a complete stoppage in the Industry."

W. R. Fuller
C.E.A. General Secretary

But Reissue Firms Are Well Stocked

REISSUE companies have large stocks of product to meet the requirements of exhibitors should the supply of new pictures become acute. A last-minute check-up by the KINE. reveals that independents have been quick off the mark to make inquiries for this type of programme.

Phil Hyams, managing director of Eros Pictures, said: "It is true that there is a marked upsurge of business in reissues. We have had a very heavy increase in the number of inquiries.

"I want to make it quite clear that we are not increasing our terms. We are not out to take advantage of a situation that has blown up. We are perfectly happy to extend the number of our customers."

"My company is extremely well situated for product," James G. Minter, governing director of Renown, told the KINE.

"We have 60 or 70 reissues which are now reaching maturity and there are 14 reissues which have yet to be re-trade shown. In addition, we shall be handling two major British features produced at a cost of nearly a quarter of a million pounds. They will be ready between November and January."

"Ambassador has a wide selection of all types of reissues ready for immediate distribution," said J. Slack, general manager.

Exclusive's Programme

"Although the import duty will hit us, Exclusive is in the satisfactory position of having a number of British second features in production and no fewer than 25 reissues which have yet to be re-Trade shown," states Jimmy Carreras.

"A month ago we signed an agreement with Screen Guild of America to handle 12 to 14 pictures a year and we only had four of them in the country when the duty was imposed.

"The British programme includes four Dick Barton pictures, the first of which starts on Monday at Marylebone, 'River Police' (finished), 'Who Killed Van Lon,' and the Thurston picture, which goes to the B.B.F.C. to-day (Thursday). We have also a British colour picture, 'Highland Fling,' in Radiantcolor, and have just concluded a deal with the B.B.C. to make a series of 'It's Your Money They're After.'"

International Fortunate

"International is in the fortunate position of having concluded a deal for the reissue of 30 up-to-date films," said M. Wronker, chief executive. "All the negatives are in the country and prints are ready for release on call.

"In addition, International has 20 further first-class modern pictures, which brings the total line-up to between 50 and 60 top-class features.

FOUR FILMS RETURN TO HOLLYWOOD

Four new Monogram pictures should have been on British screens next month. Now they are on their way to the U.S. They came over in the *Queen Elizabeth* last week with Steve Broidy, president of Monogram. But they were not landed in time. "So," said Broidy. "I'm shooting them back."

Broidy was amazed by the news of the tax. "Can you imagine any U.S. company allowing its product to come in under these circumstances?" he asked.

CUT NATIONAL ADVERTISING? "NOT YET," SAY RENTERS

WILL the new situation demand a cut in expensive exploitation departments? That is the question renters were trying to answer early this week.

If the supply of American films dries up completely (writes a KINE. reporter), it is obvious that most renting houses will have to reconsider their large-scale budgets for national advertising.

Many have launched elaborate campaigns in national dailies and popular magazines, and it is this medium which may have to be severely curtailed.

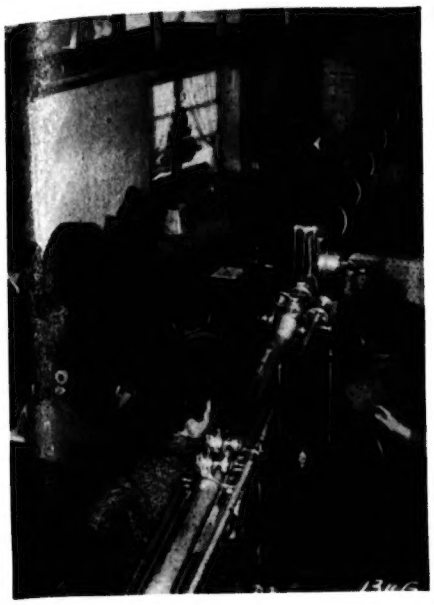
But, for the time being, no action is being taken. A check on the leading American renting houses by the KINE. reveals that the majority are waiting until the position clarifies. Generally speaking, most companies are well stocked for new releases which will continue to receive national-scale advertising.

It is only if the situation changes dramatically that cuts will be made.

BRITISH PRODUCTION AND THE CRISIS

How Many Films Can We Make During the Next Twelve Months?

HERE IS LEONARD WALLACE, "KINE." STUDIO CORRESPONDENT'S ANSWER



ONE OF THE EIGHTY

Shooting a scene from Gainsborough's SNOWBOUND, directed by David MacDonald which is one of the eighty British films estimated to be completed in the next 12 months

WHAT everybody wants to know just now is: how many British films can be produced during the next twelve months? Can our studios fulfil their end of the obligation thrust upon British film people by the imposition of the import duty?

At this time nobody can answer those questions with complete accuracy (writes KINE.'s Studio correspondent). Any figure given must be based on a computation, and that must vary according to the sources of information, the reliability of these and the natural optimism or pessimism of the computer.

The KINE. claims to have reliable and comprehensive sources of information; and it presents a sober view of things to come because it prefers to treat facts realistically.

There are twenty-six major features—that is, full-length films, in production at present. Of this number, it is possible to make a rough classification and to say that twelve are getting close to completion and eleven are in fairly early stages of production.

It is reasonable to assume that in the case of the twelve nearly finished, another twenty-four will be started and finished during the next twelve months, this allowing an average of three months for each production.

The eleven that are in the early stages of production should be off the floor in time to allow at least one other production to go on in time for completion within the next twelve months.

Those three films at present in the intermediate stages may give place to anything between three or six more productions within twelve months. Let us be optimistic and call it six.

Small Studios' Effort

We have, then, these basic figures. Twelve near completion; twenty-four to replace these within twelve months; eleven recently started and eleven to replace them; three in an intermediate stage that may be replaced by six more films. The total for the next twelve months, therefore, is sixty-four films.

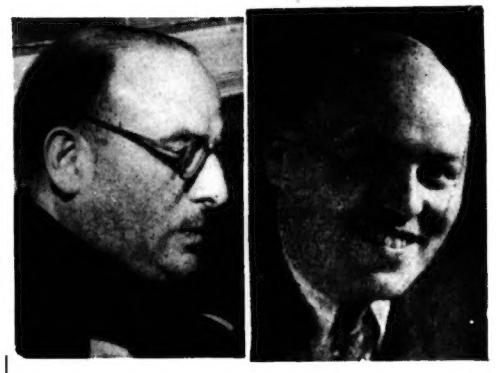
To this figure may be added the productions of the smaller independent studios, such as Marylebone and Carlton Hill, which are impossible to assess with any accuracy, but which at a conservative estimate might amount to ten films.

In addition there is the Rank second feature unit now in operation at Highbury. It is too early in the career of this group to estimate accurately the output of this organisation, but it is possible that it may produce six films during its first twelve months.

Limiting Factor

The grand total, therefore, amounts to a round eighty films during the next full year from now. Optimists may increase this total by as much as twenty films, but by no stretch of the imagination can I see more than one hundred films coming from our studios in the period under review. And I would be very much more inclined to stand by the lower figure of eighty full-length productions, especially as the twelve nearly completed films actually represent a backlog.

This computation has been tackled in various ways in the past few months by KINE. specialists; and, whatever basis has been employed, the resultant figure has been around eighty films. Obviously, the limiting factor is studio space; and it is too early yet to forecast whether there will be any official assistance to British production sufficiently practical to suggest a notable increase in production.



Michael Balcon, who reports that Ealing Studios are working to capacity, and Sydney Box, who has plans for twelve for the Rank organisation

The Views of Producers

A SURVEY of the studios on the subject of the probable effect of the import duty upon future production revealed the fact that most producers were awaiting concerted discussion before making individual plans.

The Rank organisation may be said to have anticipated the crisis. The KINE. can now reveal that some months ago, having noted rising costs and realised that there might be difficult times ahead, the central accounts department undertook a general and intensive investigation into the economics of the group, and the first stages of measures for reducing costs and general rationalisation, as a result of this investigation, are now being put into practice.

The Alliance group, according to unofficial statements, is unperturbed by the turn of events, as are the Ealing studios. Both these studios are confident that floor space is being used to full advantage, and neither has worked to inflated budgets.

The Boulting brothers feel that this duty is going to force producers back on the earning resources of the home market. They state: "The Government has yet to announce that together with the 75 per cent. duty they are instituting a speed-up in the building and equipping of new studios.

The Boultings add: "Our own plans remain unchanged. They are limited only by the availability of studio space, materials, box-office artists and expert technicians."

Louis Jackson, executive producer at British National, where a new programme starts within the next fortnight, said that his organisation was geared to produce the same kind of low budget, quickly made, sound entertainment for which it had become noted. He felt that the market would definitely be favourable to his type of production.

Associated British are awaiting developments before announcing a production policy.

B.F.P.A. Meets to Consider What Steps It Can Take

BRITISH film producers are holding an emergency meeting at Seymour House on Wednesday afternoon this week. The B.F.P.A. has taken no official step to date, but its officers are placing a number of important suggestions before the council.

These suggestions will include one that the recently set-up transatlantic committee of B.F.P.A. and M.P.A.A. representatives holds its first meeting, to discuss the situation which has arisen between the Industries of both countries.

The producers are not expected to consider an approach to the C.E.A. and K.R.S. for a meeting of the little used Renter's, Exhibitors' and Producers' Committee, writes a KINE. staff reporter.

The producers take the line that under the present circumstances it would be impossible for them to sit with U.S. renters and settle anything jointly.

Production Output

E. W. Wingrove, general secretary, said before the meeting that members were confronted with two major issues:—

How will the tax affect the British export market?

If we lose what market we have gained for British films, will we be able to produce sufficient films for the home market at an economical price?

Wingrove admitted that the new crisis had considerably inflamed the internal production crisis which was brewing over the new union five-day week higher wage deals.

He estimated that members would produce about 70 films by the end of the year. There was little hope of additional stage space being put up "for many months."

The Wednesday meeting was expected to be a lengthy one, after which a full statement of B.F.P.A. policy and any line of action which may be decided will be issued.

STORY TRENDS

At present there are forty-eight major subjects either in production or completed as regards studio work and awaiting Trade show. A breakdown of these into broad types reveals some interesting facts regarding story trends in our production industry.

Nineteen of these, or just over 39 per cent., are costume pictures, the majority of them set in what may roughly be described as the Victorian era. Only two of them are comedies.

Ten films can be classed as modern thrillers, and six of these could be further classified as spiv melodramas. Four other films are psychological dramas, concerned with neuroses, fixations and schizophrenia. There are three pictures with horse racing as their main interest; and there are four modern comedies.

Eight of the grand total elude straightforward classification, and include subjects as diverse as the ballet, in "The Red Shoes," and polar exploration in "Scott of the Antarctic."

6th MONTH

LAST DAY

Leicester Square THEATRE

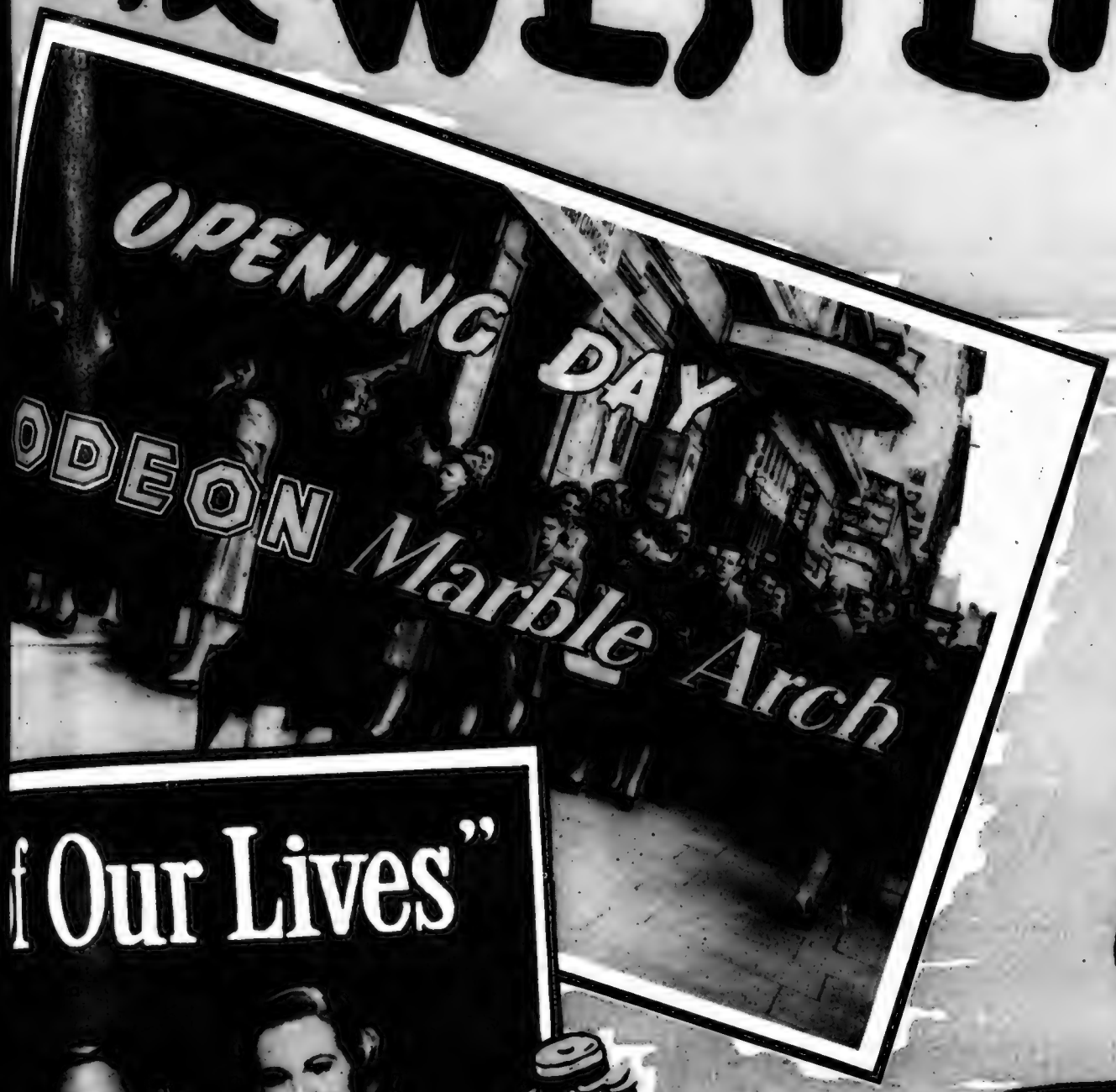
The Queues have moved over to..

"The Best Years

MYRNA LOY · FREDRIC MARCH · DANA ANDREW

THE MOST HONOURE

n the WEST END



ODEON
MARBLE ARCH

D PICTURE IN HISTORY

The Treasury Order

HOW THE IMPORT DUTY WILL OPERATE

STATUTORY Rules and Orders, 1947, No. 1690. Customs. Additional Import Duties (No. 2). That is the official name for a two thousand five hundred-word document which, acting with all the impact of an atom bomb, brought about the greatest crisis which the British film industry has had to face.

The Order, drafted in forty-eight hours and made operative from midnight on Wednesday last, is to be the subject of talks between the Customs and members of the Trade. It imposes an *ad valorem* duty of 300 per cent. on foreign films—about 75 per cent. of the total profits: and assumes for the purpose of valuing film for duty that a renter will take no more than 30 per cent. of gross proceeds for "costs, charges and expenses (except Customs duty on the film) and profit."

The usual tax on features coming to this country from Hollywood has been 5d. per foot on the first copy. The new 300 per cent. *ad valorem* duty is chargeable by Customs on the value of the film at importation.

The new Order gives the Customs power to assess the value of a film by making a provisional calculation by reference to the anticipated net proceeds.

Basis of Tax

One-fourth of these anticipated proceeds will be classed as "the value." Three-fourths of the anticipated proceeds—or, in other words three times "the value"—will become the amount payable to the Customs. The Customs, it is understood, will release such films on deposit of duty, pending arrangements for fixing final values.

The Order does not only hit Hollywood. It applies to all imported pictures and because of clauses concerning Empire preference in the U.S. Loan Agreement, will in future apply to Empire films.

Clause 3 of the new Order permits additional copies of films taxed at 300 per cent. *ad valorem* to be brought into the country at a penny a foot: but an additional print of pictures now in Britain and which has not paid the new tax will become chargeable at the full new rate.

Film which is not designed for registration with the Board of Trade will be taxed thus: News film, sound track material, and substandard at a penny per foot. Other film at fivepence per foot.

A set of colour matrices is to be treated as one print, estimated by the length of the longest matrix.

Official "Assumptions"

Five hundred words describe a basis for valuation in which the Order "assumes" these points:—

That the sale includes the sole right of exhibiting in the U.K., and that all proceeds from renting or resale of the picture will go to the distributor;

That the renter's profit and expenses generally shall not exceed 30 per cent. of the gross takings of any film; and

That neither "the seller nor any person who is associated in business with him" has any interest in the subsequent exhibiting of the film in the U.K.

Enforcement of the order will work like this:—

The renting house accepting the film from abroad must first pay a deposit or full duty on it and receive a Customs receipt. Until this receipt is presented to the Board of Trade the film cannot be officially registered for public exhibition.

Films come under the Customs Consolidation Act of 1876. An importer can be penalised by the law if he tries to evade the new duty.

A Board of Trade spokesman, commenting on the new Order to the KINE. this week, points out that Empire films now pay the 300 per cent. *ad valorem* duty; but that this is less the old rate of 5d. a foot.

Single copies of any picture can be imported at a penny a foot; but the Customs must be satisfied that there will only be one print of the picture in the country at any time.

The Board of Trade gave the opinion that in the case of films being purchased outright from abroad, the British buyer will have to pay 300 per cent. duty on the actual purchase price.

British producers making films overseas will have to pay the full tax, unless their pictures make use of more than 50 per cent. British labour and include a majority of British artists.

EQUIPMENT IMPORTS AS WELL?

THE 75 per cent. tax crisis may have a direct effect on the import of technical equipment from overseas. L. Knopp, the technical adviser for the C.E.A., told the "Kine." this week that the drastic action made necessary by a national dollar shortage will "make an already bad position impossible."

He said that kinemas need considerable amounts of new gear form the U.S. One C.E.A. member has had an order standing for 18 months for two new projector mechanisms and cannot obtain an import licence.

Knopp's opinion is that an import licence for any equipment which has to be purchased with dollars will be almost unobtainable.

Fire at Long Eaton

A fire at the Palace kinema, Long Eaton, on August 9 caused slight damage behind the circle. Evening performances were held as usual.

Union Supports Tax and Rushes Proposals to Producers

STUDIO technicians this week went on record in a detailed A.C.T. resolution in complete support of the Government on its foreign film tax policy. The union rushed a copy of the document to the B.F.P.A. on Tuesday evening, so that it could be before the producers when they held their emergency meeting on Wednesday of this week.

The resolution calls for increased production and urges immediate co-operation between the union and the producers on this issue.

The A.C.T. official attitude is a complete negation of the line taken by Tom O'Brien, general secretary of N.A.T.K.E., who delivered an "I beg the Chancellor to reconsider" speech over the week-end. N.A.T.K.E. has made no official resolution to date.

George Elvin, general secretary of A.C.T., told the KINE. this week that his union would be prepared to consider every line of action—possibly a revision to the six-day week. "But," he added, "the producers would have to co-operate. In particular, such items as studio rentals need drastic revision if we are to make films economically."

He denied that new wage pacts would be a millstone round the neck of British production. Pre-war the labour budget was 50 per cent.; now it was about 25 per cent. of a picture's overheads.

Elvin said that Britain should be capable of making 150 films a year with existing studio space.

The crisis is expected to affect all trade unions if it continues. Should kinemas be forced to close down because of a shortage of product, then staffs (represented by N.A.T.K.E.) would automatically be unemployed and eligible for transfer to work of national importance.

Union officials this week were reluctant to make any comment on the position. As one N.A.T.K.E. man put it: "It will not affect us for six months and a lot may happen by then."

The immediate repercussion of the tax could mean a hold-up in the K.R.S. negotiations with N.A.T.K.E. Renters, faced with a drastic cut in profits, may not feel inclined to go ahead and give the union better wage rates and hours of employment.

But negotiations went ahead as normal on Tuesday.

Frank Hill, secretary of the K.R.S., said this week that he could not predict what attitude his members would adopt.

Day by Day Stories of Events

HERE is the story of the import tax film crisis as it developed from the announcement in the House of Commons nearly two months ago:

Tuesday, June 24.

In the House of Commons, Hugh Dalton gave the first indication that the Treasury would be empowered to alter or add to Section 10 of the Finance Act, 1935, giving drastic powers in the process of valuing imported films for Customs duty.

Monday, July 7.

A.C.T. supports the Chancellor's import duty powers.

Wednesday, July 9.

New clause to Finance Bill empowering the imposition of an *ad valorem* duty on imported films was agreed to in the House without a division.

Tuesday, July 15.

N.A.T.K.E. supports Tom O'Brien speech against cutting American films.

Tuesday, July 22.

C.E.A. submits new proposals to Eric Johnston, who has come to London: Instead of submitting to a Government duty of several million pounds, the U.S. renters should voluntarily reduce film hire to a top limit of 33⅓ per cent.

Wednesday, July 23.

Eric Johnston voices total opposition to an import duty to Government leaders, but promises to forward alternative proposals.

Friday, July 25.

Arthur Rank, at a Press conference, indicated that he was not happy about the repercussions that might follow if the duty were imposed. He was confident that British films would prove successful in the U.S.A., but if the duty were imposed the market would be ruined.

Monday, July 28.

A warning was given by Eric Johnston on his return to Washington that if such a tax were imposed it might force the U.S. companies to quit the deals with J. A. Rank, Sir A. Korda and others.

Thursday, August 7.

Treasury announced 75 per cent. profits tax on foreign films.

W. R. Fuller, secretary of the C.E.A., said in a statement to the Press, that the outcome of the duty would result in "wholesale closing of our kinemas."

Prices of 20th Century-Fox, Universal, Paramount and Loew's stock fell on the New York Stock Exchange on receiving the news.

Friday, August 8.

All major American film producers decided to discontinue immediately shipments of feature and short films to Britain.

THESE VIEWPOINTS MAKE NEWSPOINTS

Trade Not Consulted • Grave Repercussions Face Exhibitors • Extended Playing Time • A Measure Without a Single Advantage • E. T. Endangered

John Davies

E. J. Hinge

Herbert Wilcox

J. G. Minter

The Door is Still Open—B. T. Davis

C.E.A. President

WHEN the trouble was blowing up there was a definite promise that the Trade would be consulted before any drastic steps were taken. Well, it has not been.

From this I infer that the door is still open. The situation is very worrying, but I am not going to be unduly pessimistic. I think it will be found that there will be room for negotiation.

At first, there was a doubt as to whether it was a freezing or whether it was a tax. I was always convinced it would be a tax.

I still feel that the position is one which will eventually be settled on the broad lines on which we approached Eric Johnston when he was over here a few weeks ago.

We shall have to find a voluntary arrangement inside the Trade which will satisfy the Treasury and the Chancellor of the Exchequer.

We must face up to the fact that we cannot do without American product, which represents nearly 80 per cent. of our total screen fare, and it is in everyone's interest to find a formula whereby the Trade can make a voluntary arrangement of its own which will satisfy the authorities.

I am quite convinced that we can do it. Independent exhibitors, jointly with the circuits, can do all that is necessary. So, as I say, I am not unduly pessimistic.

"U.S. Decision is A Tragedy"

JOHN W. DAVIES, Voice of the Independent Exhibitor

FROM the standpoint of the London exhibitor, the new tax and the decision of the Americans to withhold their films is a tragedy. Although it is reported that the supply of new films in this country will last six months, grave repercussions will face exhibitors within the next few weeks unless some move is made by the Government or the American film companies to end the present impasse. The Trade as a whole was quite prepared to play its part and do anything feasible to reduce the dollar drain, but as reissues are to escape the tax no saving of dollars will occur until exhibitors are forced to the wall and the wholesale closing of kinemas follows.

We cannot expect the public to realise that British studios are not in a position to fill the gap, but it would be a national disaster if the Chancellor's ill-conceived action was to result indirectly in the type of British film sponsored so successfully by the Rank Organisation being superseded by low-budgeted "quickies." For many months it has been obvious that the public and Parliament are badly informed on Trade matters, and it is hoped that the present crisis will spur on exhibitors to remedy this state of affairs.

Although optimism may seem out of place at this juncture, there is one important point to remember. If the Chancellor's action were going to produce the substantial saving in dollars, the national interest might predominate. It is inconceivable, however, that the Government will refuse to amend the tax when they realise that their original budget of reducing remittances to America can only be achieved by the wholesale closing of British kinemas.

Outlook is Very Gloomy

—E. J. HINGE

THE Chancellor's decision to impose a 75 per cent. tax on imported American films is the biggest shock the Industry has had in years.

Unless there is some last-minute revision then it is obvious that the ultimate effect on the exhibiting side of the business will be very serious.

It has already been suggested that extended playing time will help to solve the difficulty of obtaining programmes, but this can only result in a severe decline in the number of attendances throughout the country, and, as kinema-going is largely a matter of habit, every showman will view with alarm anything that tends to upset that habit.

The problem for the Trade as a whole is, in my opinion, the long-term view, and here I think the outlook is very gloomy, especially for British production, because it undoubtedly means losing what little American market we have, just at the time when British producers were anticipating that the market would be extended.

The Americans are very commercially minded, and I cannot for one minute imagine that they will continue to take films that they do not particularly want, after the drastic treatment they have received from the Chancellor.

I am still hoping that the Industry will be able to provide an alternative method of solving the dollar problem, and that we as exhibitors will be able to carry on as we have done and provide the maximum amount of entertainment for the public at a time when it is so badly needed.

It Makes Trading Impossible—*D. Walls*

C.E.A. Vice-President

TO the independent exhibitor, the new import duty on American films is more momentous than Quota, Entertainment Tax, or even Film Hire. These can make business difficult, but the new tax can make trading impossible. Without having read the new Order, I understand remittances for films already imported can be made without restriction. It must be assumed that if box-office receipts continue on a level similar to the present no saving of dollars would be effected. Obviously, the Government could not permit such a Gilbertian situation.

It is, therefore, logical that some restriction upon payments of this nature will be made. I would, therefore, expect the American companies to withdraw all their films, when we would be driven to rely upon British product only. If studios worked to absolute capacity, making cheaper and quicker films, it would be difficult to visualise more than approximately 30 films available for 3,500 independent kinemas! Further comment is unnecessary. Alternatively, if current foreign films and reissues remain open for booking, it will obviously mean indefinite extended playing time. Independent exhibitors following such undetermined runs in circuit-owned theatres will find a serious decrease in attendances.

Summarising the position, therefore, the independent exhibitor is confronted with the prospect of the closure of his kinema, either because product is not available, or through the absence of an audience. It is also reasonable to assume that in such an artificially created seller's market film hire would undoubtedly rise.

If this tax stays in its present forms it sounds the death-knell for many independent exhibitors.

From the Reissue Angle

J. G. MINTER of Renown

"IT will undoubtedly help companies specialising in reissues," declared James G. Minter, governing director of Renown, "but, personally, I cannot believe that the Americans are really prepared to give up the British market. The £3½ or 4 millions which they will be able to draw may be 'peanuts,' but it must not be forgotten that £3½ millions is equal to the equity of well over £12 millions in America.

"Although practically the whole of U.S. production may hitherto have been financed by remittances from this country, I don't think it will be difficult for them to obtain 75 per cent. of their costs in America. Anyway, he is more fortunate than the British producer who has to get back all his costs here.

"The attitude of both sides is prompted by the need for bargaining. Our decision and U.S. counteraction will probably supply the basis of negotiation."

Corresponding Fall in E.T.

—Herbert Wilcox

IN my considered opinion this is the most deadly blow ever dealt the British film Industry.

It would seem to be a measure without a single advantage.

In the first place, the tax or duty or whatever the Government calls it, was imposed as a stop-gap measure to prevent the continued flow of dollars to the United States.

This objective will not be achieved since there will be no diminution of dollar remittances for at least nine to twelve months and during this period there will be a steady decline in box-office receipts if films, British or American, play beyond their competitive time or kinemas have to survive on reissues. There will, of course, be a corresponding fall in entertainments tax.

Therefore, the object of the move, that of saving dollars, is negatived and a substantial tax will be lost.

Another serious disadvantage will be the inevitable imposition of similar taxes in some or all of the foreign market.

The United States Treasury would, I think, deem such a tax unnecessary in view of the present unproductive status of British films in that market, but the goodwill attaching to the splendid pioneer efforts of Arthur Rank, Alexander Korda and to a lesser extent myself, will be neutralised overnight unless a change of heart takes place in Government circles and some

Continued on page 15

THIS "CONFISCATION" TAX

Cheever Cowdin Sees Good Hope of Adjustment

THE American attitude to the imports duty was sharply indicated by J. Cheever Cowdin, of Universal-International, at his Saturday Press conference, when he referred to this "confiscation tax." "How would your people feel," he asked, "if we in the United States were to confiscate 75 per cent. of your property?"

He said that the news would send a "shudder through every worker in the American film industry" and might well breed resentment in the entire public of the United States.

His note of seriousness, however, was lightened by his declaration that he was convinced that with proper reconsideration it may yet be possible to find a way to save dollars and for the American film companies to "continue to exist" in Great Britain.

Asked whether he thought that the American producers' decision to withhold films from the British market was likely to break down in the near future, he replied, "I should think definitely not. We are dealing with a principle. We are not going to allow confiscation of our property. We act as a unit." He then supported the view expounded by Eric Johnston that the imposition of the duty is a violation of the loan agreement and the Anglo-American trade treaties.

Such a move, he added, not only affected pockets in both Britain and the United States, but struck at the very heart of trade between the two countries.

Getting down to figures, he said that the earnings of American films in this country might represent 50 per cent. of the profits of the industry.

He estimated that the dollar remittances on American films now in this country would be exhausted by December or January.

Thereafter, the public would be able to see only British and old American films, remittances on which would probably amount to only 35 per cent. of the earnings of the same film at general release. This figure, he added, was probably an optimistic one.

Aware of Problem

Cowdin stated that the American Industry had been aware of Britain's dollar problem and had put forward a voluntary proposal which would relieve the strain. The proposal was an extension of the principles, applied during the early years of the war, when American film earnings were "frozen" in this country.

Asked about possible discrimination against British films in America, Cowdin said that as far as he knew, "reprisals against British pictures in the United States were not in mind."

Dorothy Adams, Catherine McLeod and Don Ameche in WILL TOMORROW EVER COME, the Republic Turf drama, to be Trade shown by British Lion on August 27, at Studio One at 11 a.m.

16-mm. Men Visualise More Direct Competition with 35-mm. Kinemas

By HARRY WHITE of Sub-Standard Film

TAKING a long-sighted view, sub-standard showmen are visualising the development of a situation which would bring them into more direct competition with 35-mm. kinemas.

It is based on the continued application of the U.S. ban on new films, and amounts to this:—

When the supply of new releases dries up, 35-mm. exhibitors will turn to reissues for the bulk of their programmes. Many may be current offerings in the 16-mm. libraries—which would place the two sections of the Trade on the same footing as regards programme attractions—or, alternatively, a mobile showman may be screening a far better reissue than his nearest 35-mm. static.

Will there be any moves to stop this situation arising, they are asking.

As far as I can make out from the major renters with 16-mm. interests, there are not likely to be any drastic alterations in their policies until more facts are known.

There could be an extension of the generally accepted rule of not reducing prints to 16-mm. until they are 18 months or two years old.

But this wouldn't help the renter a great deal unless the situation goes on and on.

Companies importing 16-mm. versions of films to be used purely for educational purposes have no cause to worry over the new tax.

The ten-year-old system whereby the British Film Institute can issue a certificate which will exempt an Empire film from duty will still operate. In addition, importers of foreign films of this nature can apply direct to the Treasury for permission to import without duty.

"UNJUST" SAYS M.P.A.A. CHIEF HERE

IN commenting upon the new tax, F. V. Allport, European manager of the Motion Picture Association of America in London, said last week: "The Dalton film remittance tax, camouflaged as an import duty, aims to reduce dollar remittances for American films from £17,000,000 to £4,000,000 annually by confiscating the intervening £13,000,000.

"British kinemas have in recent years taken in more than £100,000,000 annually from the showing of American films. The Dalton remittance tax means, therefore, that the American film Industry is to receive, in final payment for the films that keep British kinemas open, less than 4 per cent. of the amount that the public pays to see these films. This is not only unrealistic; it is manifestly unjust."

Great Britain, he continued, has always retained at least 83 per cent., or approximately £83,000,000, of the box-office receipts from American films, which includes the £36,000,000 and more that the Treasury derives annually from the American films from Entertainments Tax alone. At best, the American film Industry has never received more than 17 per cent.—that is, less than one-fifth—of the total earnings of its films in Great Britain. Under the Dalton tax, it would receive less than one-twenty-fifth.

No one, least of all the American film Industry, denies the necessity of curtailing dollar remittances for American films under present conditions, Allport adds. Confiscation is not the solution, however. The British would not tolerate such a solution if the positions were reversed. It is equally unacceptable in the United States.

Prices Up in Cork

Because of increased entertainment duty and recent wage increases, all Cork (Eire) kinemas are increasing admission prices as from next Friday.

Eire Not Gravely Disturbed

Eire kinema companies are not gravely disturbed by the American export ban. Their bookings are secure for the next six or eight months, and an increased number of British films will extend that safety margin.

Opinion is that readjustments will be made much earlier. Eire books American films through Britain because the small market coupled with lack of dollars would make direct imports impractical.

What Fleet St. Said—

FOR a whole week the national Press has devoted front-page news to the film crisis. Few commented editorially at first, with the Press as a whole favouring the Government's decision.

But after several days had elapsed, editorials appeared, which were more sympathetic to the Industry.

The following are typical comments:

The Star: **Far too little thought was given to this hasty decision. Was the effect on British industry fully thought out? Was it realised that the ultimate victims were our film makers and kinemas? The reprisal threat to British films in America places our own bold film enterprise in a crisis of its own. The position should be reconsidered. The American scheme to freeze part of Hollywood's earnings here worked during the war, why not now?**

Daily Herald: **Unless American films are really to be excluded altogether, which would mean the temporary closing of many kinemas, there are only two ways of stopping the dollar drain. One is by a tax such as has been imposed, and the other is by blocking foreign film earnings here.**

The Times: **Again events have moved faster than the Government appeared to have expected, and the drastic action now hastily taken does not seem at first sight to promise an immediate reduction in the dollar drain but rather to jeopardise the prospective dollar earnings of British film exports.**

Daily Express: **The Government does well to impose a heavy tax upon imported films.**

Daily Mirror: **Let them yell. What the present British Government must understand is that the people will not tolerate any waste of our wealth on American films while the country is fighting for its life.**

Financial Times: **The American film producers have acted without hesitation and apparently without much thought.**

DOCUMENTARY BRIGHT SPOT

The bright spot in Britain's film crisis is the documentary and short films section. Many of the executives and technicians were this week saying: "We are alarmed at the damage the tax may do to the industry as a whole, but if there is a real product crisis it will give us the opportunity to put our films on every British screen and give them a real chance of becoming popular."

Paul Rotha has gone on record with this comment: "Between them, Britain's documentary film makers ought to be able to make about 20 40/60-minute films each year." They could, he says, help substantially in replacing U.S. second features.

THESE VIEWPOINTS MAKE NEWSPOINTS

Wilcox—continued

other method of meeting the emergency is explored.

With the British market alone from which to derive revenue our production costs will have to be substantially slashed. How this can be done, in view of the proposed agreements with the unions and the present costs of all commodities, is difficult to envisage.

One thing is quite certain, the prestige of British films is bound to take a backward step as we shall be compelled to produce quantity as well as quality pictures—and we have neither sufficient studio facilities nor enough technical help to do so.

The broader implications are very important as it is certain the new tax will antagonise and alienate the American picture-going public irrespective of the hurt feelings of Hollywood. This would be a very great pity, as, having returned from the United States within the last few weeks, I sensed and, I think, with justification, a stronger pro-British feeling than I have ever met before—and this not only applied to films.

If the Government decide to freeze instead of attaching 75 per cent. of the net earnings on American films in this market, then the greatest help would be given to our Industry. The American companies would then be in a position where they would be compelled to translate sterling into dollars by the production or sponsoring of fine British films specifically made for their home market.

In the process, the prejudice of American audiences against British films would be substantially broken down and it is reasonable to suppose that the very top stars would be brought over to appear with our top stars in British films and so introduce them effectively into the American market with the full weight of the Hollywood publicity machine behind them.

The solitary beneficiaries of this tax would appear to be the parasites of the Industry who make no contribution to it but buy up old films for reissue which invariably hurt the reputation of the artists in them and British films generally.

Danger to Our Films in U.S.

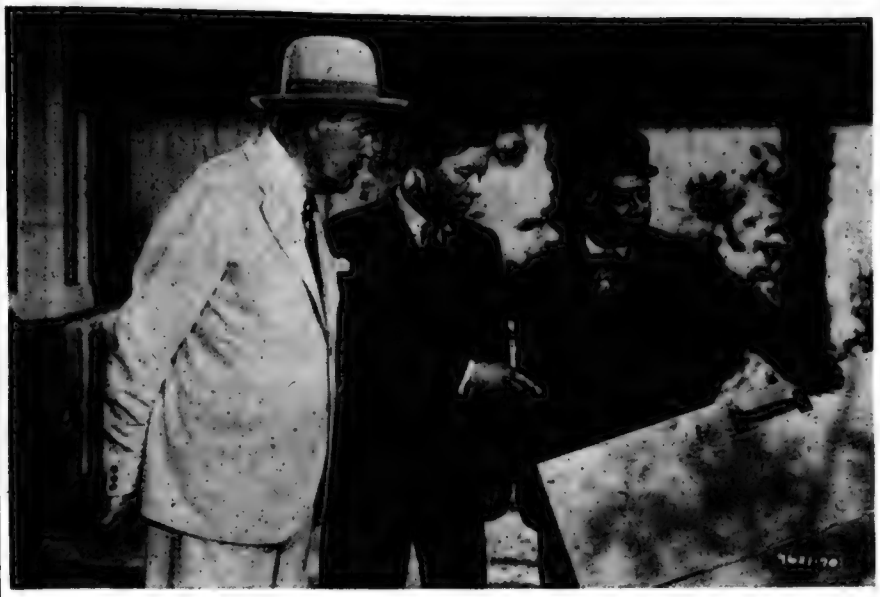
—*Sir Alex Korda*

SIR ALEXANDER KORDA, discussing the proposed tax, said:—

"This is a shocking blow to the British film Industry. It has made a delicate situation practically impossible. Some way to alleviate the American ban will have to be found.

"There is the greatest danger that the U.S. will now refuse to take our films. I hope that film people in London will get together immediately to find a workable solution to the present deadlock.

"I understand the Treasury attitude, but I am certain a better dollar-saving method can be worked out."



A scene from MURDER AT MALIBU BEACH, the Monogram production in which the late Sidney Toler made his last appearance as Charlie Chan. It is a forthcoming Pathe release

SPECIALISED HALLS ASK CONCESSION

THE News and Specialised Theatre Association has decided to approach the Board of Trade to ask for an immediate concession in the new Treasury Order. Under the order only one print can be in existence in Britain of any film which has been imported under the penny a foot "specialised" rate.

G. M. Hoellering, managing director of the Academy and Film Traders, told the KINE. this week, that Continental films run by specialised halls can still enter the country at a penny a foot.

But with only one print exhibitors run the great risk that—in the case of serious print damage—the run will have to be cancelled.

Hoellering, who is vice-chairman of the Association, said that his company has twenty films which have been imported at the fivepence a foot rate. These could be released generally to the public.

CUSTOMS STANDS BY FOR ORDER TALKS

Six days after the Treasury Order came into force a Customs and Excise executive was saying quite bluntly: "We don't know yet how it will actually operate."

The Customs headquarters, writes a KINE. reporter, admitted this week that before the Order is made operative for the first time it will be necessary to have joint informal talks with renting executives who are directly affected by the scheme. But the M.P.A.A. export ban created a deadlock—and until Hollywood decides to export product to Britain, little can be done.

While Douglas Robertson is editing "While I Live," Henry Green has gone to Rome to confer with Italian executives on a production-distribution deal. He may be joined later by Edward Dryhurst.

Film Producers to Pay Out Again

ACTORS: STRONG ACTION UNLESS

FILM producers are faced with another production overhead. British Actors' Equity met this week and decided that it will take "very strong action against producers" if a new wage scale and conditions agreement is not set up between the union and the B.F.P.A. by the end of next month.

Film artists, write a KINE. reporter, have been asking for a standard contract for seven years, taking up their campaign when the B.F.P.A. came into existence in 1943.

The union, which meets the B.F.P.A. on August 20 for what is expected to be a final series of discussions, wants higher pay for feature as opposed to star artists. It is insisting on a minimum wage rate for all artists—which would considerably advance production costs on any major picture. The union also wants regularised hours of work.

The general secretary, G. Sandison, said this week that it has been obvious to members that the B.F.P.A. has shelved discussions until agreements had been made with A.C.T. and N.A.T.K.E. Now it was the actors' turn.

"Kine." Cricket Cup Final

THE final of the "Kine." Cricket Cup Competition between Denham Studios and Western Electric will be played on September 1.

Arrangements are now going ahead to fix a ground and all details will be announced shortly.

In the semi-final rounds Western Electric 142, defeated Ealing Studios, 113 and Denham Studios 122 for 6 knocked out RKO-Radio 121.

"NO CONFIDENCE" VOTE IN TOM O'BRIEN

Notts N.A.T.K.E. Decision Sequel to S.O. Clash

THE Nottingham branch of N.A.T.K.E. passed a vote of "No confidence" in its general secretary, Tom O'Brien, M.P. for West Nottingham, at a meeting on Sunday. This was a sequel to a clash between O'Brien and the branch secretary, C. B. Kirk, over Sunday opening.

The resolution followed criticisms of O'Brien's acting through the Press, and correspondence between him and the branch secretary, C. B. Kirk, in whom the meeting passed a vote of full confidence.

Mr. Kirk read correspondence between himself and Mr. O'Brien. In one letter, Mr. O'Brien said: "It is not much use your writing to me any more about the Nottingham position because the whole matter will be reported to the Executive Council. I am in no way worried personally about the Nottingham branch or its opinions of me. I have said this very often to your members, but I am certainly worried, as general secretary, in carrying out my obligations to the union when I am faced with the possibility of the whole country being prejudiced as a result of your branch's persistent acts of irresponsibility. . . .

Must Conform to Rules

"The Nottingham branch, like any other branch, while it remains in this union, will have to conform to the rules of the union and to executive decisions."

When E. Foster, who presided, invited questions and comments one member said he thought Mr. O'Brien should attend their meeting. When the chairman then asked if they had confidence in their general secretary, there were cries of "No."

Said another member: "Seeing that we have been accused of untruths and false statements, I move we take a vote of no confidence in the general secretary on the way he has handled this affair."

Although the chairman commented that this would be a serious step to take, the meeting persisted and the motion was carried on a show of hands.

NOTE. — The local N.A.T.K.E. branch decided to oppose S.O. in Nottingham because, they alleged, the Trade agreement for a day off in lieu of Sunday work was not always observed.

Mr. O'Brien wired to the Notts and Derby C.E.A. on July 16 repudiating the action of the branch

GREAT UNION CHANGE-OVER STARTS

Two meetings are set for this week between members of the three Industry unions to discuss the change-over plans agreed six weeks ago when the inter-union peace pacts were signed.

The meetings are of repair and despatch workers and studio projectionists. Three hundred A.C.T. men on the renting staff have to switch to N.A.T.K.E. The union executive will tell them why.

BIRMINGHAM

LICENCE FOR COKE APPLICATION

Fuel Allocations Based on Kinema Seating Capacity

BIRMINGHAM fuel officers have allocated coke to kinemas on a seating capacity basis. This was revealed at last week's local branch meeting, presided over by K. E. Jones.

Developments were reported by A. G. MAY, who informed members that, following negotiations with the Birmingham officers of the Ministry of Fuel and Power, a basis of allocations had been agreed upon.

A schedule of allocations had been drawn up based on seating capacity, and provided that a 500-seater should receive 15 tons a year, a 750-seater 25 tons, a 1,000-seater 35 tons, a 1,250-seater 45 tons, a 1,500-seater 50 tons, a 1,750-seater 65 tons, and a 2,000-seater 85 tons. Larger kinemas, or those running cafés, would be subject to special consideration.

Mr. MAY pointed out that any licence granted by a Fuel Overseer was granted subject to supplies being available, and emphasised that applications for stocking permits, which would be restricted to one-sixth of the yearly allocation, should be made immediately.

Sunday Shows

H. FERRIER CORNFORTH reported that the Sunday Films Committee had met earlier in the day to review films Trade shown since the last meeting. Six films were deemed unsuitable for inclusion in Sunday programmes.

The CHAIRMAN announced that the committee appointed to make arrangements for this year's annual banquet and ball had met with the idea of confirming the provisional date. In view of the latest announcement regarding the restriction of food supplies to hotels, no definite decision was arrived at.

It was agreed that members should show slides in connection with this year's Birmingham University Students' Carnival.

President's Views

B. T. DAVIS, National President, gave the branch an outline of the Industry's immediate problems.

He was speaking before the M.P.A. announced that it was stopping the shipment of new films, so his remarks later became out of date.

In the course of his speech he said that he hoped that the Birmingham Branch would again appeal for a reduction in the Sunday charity levy. After referring to the success achieved by the London Area, he pointed out that they had only two months to get the necessary figures together. On the question of rating assessment he asked the branch to pass a resolution that would help them.

Following a discussion on the President's speech, it was decided that the Emergency Committee of the branch should meet to prepare a case for the reduction of the Sunday charity levy, to be raised at the next meeting of the Joint Committee with the Justices.

No Arbitration on Screenwriter Row

George Elvin, general secretary of A.C.T., denied reports appearing in some papers (not the KINE.) that the difference of opinion between A.C.T. and Screenwriters is going to arbitration. Elvin argues that it is not possible to arbitrate when one body is not properly constituted trade union.

C.E.A. 'PHONE

The telephone number of the C.E.A. at the newly acquired offices at 164, Shaftesbury Avenue, W.C.1, is Temple Bar 7864.

NOTTS C.E.A. VOTES AGAINST P.o.W.

Boston N.A.T.K.E. Request Wage Increase

NOTTS and Derby branch of the C.E.A., has passed a majority resolution recommending members not to admit prisoners of war to their kinemas. At the branch meeting it was reported that when the matter came before the General Council it was considered that it should be left to the individual exhibitor.

The SECRETARY reported that Boston branch of N.A.T.K.E. had requested a wage increase of 10s. per week for males and 5s. per week for females.

He had informed the branch that, as wages were the subject of a national agreement, it was out of the question for any negotiations to take place at branch level.

A copy of the letter had been sent to Mr. O'Brien with a request that his branch should be informed of the proper procedure.

The SECRETARY read a letter from L. Knopp, the Association's technical adviser, stating that he had gone into the question of Western Electric's increased service charges, and came to the conclusion that, having regard to the rising costs of labour, valves and other materials, an extra service charge of 20 per cent. was fair and reasonable.

The increase did not meet all the extras Western Electric had had to bear.

The secretary of the Nottingham and Notts Blood Transfusion Service wrote asking kinemas in Nottingham to show a 20-minute film, two flashes and slides in order to obtain more volunteers. It was decided with regret that the request could not be granted.

Coun. B. J. Willson buys Market Harboro' Kinema

Councillor B. J. Willson, proprietor of the Rutland kinema, Uppingham, has purchased from Showfilms the freehold of the Oriental kinema, Market Harboro'.

Arrangements are in hand for a redecoration and modernisation scheme. The general management will be in the hands of R. V. Willson.

Bennett for International

GORDON BENNETT, former representative of Twentieth Century-Fox, has joined International Film Renters as branch manager at Birmingham

Nottingham's Sunday Opening winning team. A. Foster (G.B.), C. F. Dunkley (G.B.), C. St. M. Thorp (Odeon) and H. C. Burrage A.B.C.)

On the S.O. Front

½d. PER SEAT LEVY AT CANTERBURY

CANTERBURY.—Canterbury City Council has decided to increase the amount payable to their S.O. fund from one-third of a penny per seat to ½d. This means that the amount received per annum from the city's three kinemas will be £400 instead of £267.

PERTH.—Authority has been given for Sunday opening for special shows, subject to the condition that a proportion of the takings will be given to a special charity. Dates approved for the Perth Playhouse are August 17, September 21 and October 19.

FALMOUTH.—The poll on the question of Sunday opening in Falmouth resulted in a majority in favour of opening of 1,313. Electors who voted in favour numbered 2,485, while 1,172 were against.

WREXHAM.—Applications from local exhibitors for the submission of a draft Order have again been refused by the Town Council.

WILMSLOW.—Poll to be held on August 16.

Letter to the Editor

W. R. Fuller on S.C.M. and C.M.A. Fusion

IN your story of July 31 headed "S.C.M.'s approach to C.M.A." you give the credit for the remarks made by W. Fuller, national vice-chairman of the S.C.M.

I can echo his sentiments, but our constitution would not permit me to welcome members of the C.M.A. into membership unless they were nominated by an exhibitor.

W. R. FULLER
General Secretary, C.E.A.
164, Shaftesbury Avenue,
W.C.2.

PARALYSIS: Children Barred From Kinemas in Lancs.

FIVE kinemas are closed to children of 14 years and under in Eccles, Lancs. An order went out this week from the local Medical Officer of Health restricting children of these ages from attending public film shows and the public baths.

This is the first direct action to affect the film business in the national medical battle against infantile paralysis.

There is no suggestion to date of a nation-wide ban or total close-down of kinemas. The whole matter depends on how the outbreak of the disease spreads.

There are 30 cases of infantile paralysis in Eccles—two people have already died.

£46,000 PROFITS BY CALEDONIAN

Circuit of Over 50 Kinemas

Caledonian Associated Cinemas, Ltd., which was established in Inverness in 1928 with the building of the first "talkie" kinema in the Highlands, now owns the fourth largest circuit in Britain, controls over 50 kinemas, and has assets of over £1,000,000. Profit last year was £46,000, and dividend 10 per cent. This was announced at the annual general meeting of the company in Inverness last week by R. Wotherspoon, chairman.

Other directors present were: Wm. Carrie, Elgin; J. A. Falconer, C.A., Edinburgh; and Robert Clark, M.A., LL.B.London.

Outstanding feature of the consolidated balance-sheet of profit-and loss account was the disclosure that the assets had passed the million mark. This, the chairman declared, was a great achievement for a Highland company with its headquarters in the capital of the Highlands, especially in view of the present trend on the part of some Scottish organisations to set up their headquarters in London. It was interesting to note that the working profit for the year had been £107,689, out of which £67,000 had been paid back in taxation.

Obituary

Death of T. Sapt

Thomas Sapt, editor of the KINEMATOGRAPH WEEKLY 30 years ago, died from pneumonia in the Nerve Hospital, Maida Vale, on Sunday in last week. He was 65. From the KINE., Mr. Sapt was appointed editor of the Sunday newspaper, *The National News*.

Harry Benson

Harry Benson, manager of the Empire Theatre, Liverpool, collapsed and died outside his office last week.

He was 54 years of age and had been at the Empire since 1942. He was well known in the city's entertainment circles.

...as from one Lion to another!

BRITISH LION

ARS GRATIA ARTIS
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19, TOWER STREET,
LONDON, W.C.2.

25th July 1947.

Sir Arthur Jarratt,
British Lion Film Corpn.,
76 Wardour St.,W.1.

Dear Arthur:

Now that THE COURTNEYS OF CURZON STREET has completed its run at the Empire and Ritz, I want you to know how delighted I am to have had the opportunity of playing this superb film.

During the worst period of the year, THE COURTNEYS OF CURZON STREET deservedly ran three weeks at the Empire and eight weeks at the Ritz - a total of eleven weeks. And as you know, the guarantee under the contract was but two weeks at each theatre.

Not only were the box-office returns most satisfactory. But it was a pleasure to note audience approval at every show during this lengthy and unusual run.

Sincerely yours,

S. ECKMAN, Jr.

BRITISH LION

"THE COURTNEYS OF CURZON STREET"

The Re-Release you've been waiting for...

FULL OF SONGS & LAUGHTER!

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COLUMBIA PICTURES
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ASSOCIATE PRODUCER
BEN HENRY

FOR PROVINCIAL TRADE SHOWS
SEE TABULATED TRADE SHOWS
ON PAGE 46.

CHILDREN'S KINEMA PLAN FOR LONDON

New Body to Probe Child Shows

A KINEMA exclusively for children to be built in central London will be among the first plans of the Children's Cinema Council of Great Britain founded in London this week. Another main purpose is ultimately to take children's special film entertainment, largely with the help of mobile units, to all towns and villages of Great Britain.

The new council has been founded by Ivor Halstead, author and editor of *Parliament*, in collaboration with E. A. Major, of the National Council of Social Service and a member of the Kent County Council Education Committee.

The Children's Cinema Council has been inaugurated to meet the need for a completely independent body of citizens generally, and specialists in child education and phychology particularly, to keep a watch on the nature of the films children are allowed to see in the adult kinema.

The new Children's Cinema Council is assured of influential support from all parts of the country, and an executive committee with Halstead as chairman and Major as secretary has already set to work to co-ordinate a national effort.

Others on the executive committee are E. and Mrs. Sims, Miss Rose, of "World's Children"; Miss Elaine Burton, Miss Muriel Fleming and Ralph Stokes.

CANNES FILM FESTIVAL

21 Countries Enter

Presentation of children's films, a convention of kinema clubs and a congress of scientific film makers figure among the arrangements for this year's Film Festival at Cannes which takes place in the middle of September.

Films will be submitted by twenty-one countries, including U.S.S.R., U.S.A., Great Britain, Italy, Canada, Poland, Egypt, Czechoslovakia, Sweden, Switzerland, Holland, Austria, the Argentine and Belgium.

Two sessions have been set aside as youth days. On September 19 there will be a presentation of specially produced films for children submitted by Great Britain, U.S.A., Hungary, Yugoslavia, Switzerland, Chile, Holland and Denmark, and on September 25 an international congress of kinema clubs will be held.

At the conclusion of the Cannes Festival a scientific kinematograph congress will be held in Paris from October 2 to October 7, when the first meeting will take place of the recently established Association Internationale de la Cinematographie Scientifique.

Rhyl Town Council has refused a renewed application for the showing of a "Birth of a Baby."

Yvonne De Carlo and Carl Esmond as they appear in Universal-International's SLAVE GIRL, to be Trade shown by G.F.D., to-day (Thursday) at Studio One, 10.30a.m.

Notts S.O. Seat Figures Total 24,531

THE total seating capacity of the kinemas in the Notts County Council now permitted to open on Sundays is 24,531, represented as follows:—

Beeston and Stapleford District, 5,460; Hucknall, 2,448; Mansfield, 6,593; East Retford, 2,500; Sutton-in-Ashfield, 2,261; Worksop Borough, 3,544; Worksop Rural District, 1,725.

During the past quarter the provisions of the Sunday Entertainments Act, 1932, had been permanently applied to the borough of Mansfield and there were seven kinemas in the borough which had previously been granted permission to open on Sundays under Defence Regulations.

A.C.T. Labour Deal With B.F.P.A. Proves "First Class"

BIG JUMPS IN RATES OF PAY

FULL details of the new features agreement between A.C.T. and the British Film Producers' Association were published this week. The union men are guaranteed first-class travel facilities to location sites—and the agreement, operating as from August 4, provides studio technicians with first-class conditions and salaries which were a cause of Sir Henry French, director-general of the B.F.P.A., telling Pinewood employees last week: "Some of my members think that we are now going too far and too quickly and that the economic position of the Industry will not stand the strain."

Publicity workers—who were formed into the union 12 months ago—have agreed minimum wages which, it is rightly claimed, compare well with those negotiated by the National Union of Journalists for Fleet Street men. A publicity director is guaranteed £22 10s. a week, a unit publicity director working under supervision will have £17 10s., and the publicity writer's fee is set at £15.

44-Hour Week

All A.C.T. members now have a five-day 44-hour week. Overtime on Saturday and Sunday—paid to lower grades at double time rates—can be worked only by special agreement with producers before a production goes on to the floor.

Here are some of the typical new rates of pay: Stills negative developer, £10; first assistant director, £16; casting director, £20; lighting cameraman, £40; chief of loading, £12 10s.; draughtsman, £10; art department research, £11 5s.; editing department laboratory contact man, £10; sound mixer. £22 10s.; and boom operator, £14 10s.; film librarian, £12 10s.; chief studio negative cutter, £12 10s.

Junior's Scale

Trainees in publicity and similar juniors in other departments have been scaled so that during their fourth year of training they receive £7 10s. Juniors start in the business with £4 a week at 16 years of age.

The 24-page agreement provides formulæ for dealing with sickness, holidays, disputes of all kinds and for night and dangerous work.

Sir Henry—as the KINE. reported last week—told N.A.T.K.E. and E.T.U. men: "I have heard it said that workers not in the grades catered for by the A.C.T. will certainly think and say that the B.F.P.A. has granted much too generous terms to members of that union."

RENTERS TALK CONDITIONS

With Union Men

TALKS between the K.R.S. and the N.A.T.K.E. were resumed on Thursday afternoon. The negotiators met again on Tuesday of this week. During the first meeting—a fortnight ago—Tom O'Brien, general secretary of the union, asked if an A.C.T. representative could sit in on discussions.

His deputation was told on Thursday by K.R.S. secretary Frank Hill that the council had turned down the request. The renters argued at their last meeting that A.C.T., which last year called a despatch department strike, had, as a direct result, to hand over several hundred members from this section to N.A.T.K.E. The union no longer officially represented K.R.S. employees.

The talks on Thursday, the KINE. understands, made some headway. The negotiators are concentrating on conditions of employment. The toughest ground still lies ahead when the grading and wage scale agendas come up for discussion.

The next session will be on August 20.

Fate of Holiday Camp Kinema

Plans for a £300,000 holiday camp to include a kinema on the outskirts of Abergele (North Wales) have been turned down by the Abergele Town Council in secret session.

Maurice Chevalier and Marcelle Derrien in a scene from Rene-Clair's MAN ABOUT TOWN, a joint RKO-Pathe Cinema Production, made at the Joinville Studios, Paris. This comedy, to be distributed by RKO-Radio, won first prize at the recent Brussels and Locarno International Film Festivals

---

Stockton Town Council refused to prohibit morning film shows on account of the danger of infantile paralysis infection.

The Mayor, Alderman W. Lillystone, stressed that stopping of children's kinema shows would not deal with adults, who are just as likely to be affected.

Two cases of infantile paralysis have been reported in the town.

The telephone numbers of International Film Renters, of 167, Wardour Street, W.1, have been changed to Gerrard 2727, 2728 and 2729.

...with Mystery and Mirth

The CORPSE CAME C.O.D.

Based upon the novel by JIMMY STARR

incial Trade Show Dates see Tabulated

Tr

nd Mirth!

ANDELL

'E

.D.

Based upon
the novel by
JIMMY STARR

Trade Shows on Page 46

COLUMBIA PICTURES

STUDIO NEWS AND VIEWS

Getting Down to Real Life Drama: Lou Jackson Starts Again: "Jonathan" Suffragettes

I HAVE just spent a long week-end in the Southend and Westcliff area. It was Bank Holiday, and therefore I got a concentrated view of those perfectly ordinary and varigated folk whom the more pompous writers call the common people.

Thinking idly one evening. I decided that our producers have never yet got a nodding acquaintance with those ordinary people. I don't even except films as popular in their time as "Bank Holiday" or as topical as the just-trade-shown "Holiday Camp." Both these films contained interesting characters—but they were not the real thing. They were characters conceived to fit a story and not real people who motivated a story through their relations with each other.

The trouble is, when you conceive a skeleton plot, that you "design" the characters to fit it. Unless you are very, very good and really understand your characters the creatures you evolve will be puppets, ingratiating, often larger-than-life, but still puppets, and not real people.

I have no hesitation in saying that few, if any, of our British film people, directors, writers and all, really know the common people. It is not enough to have observed them during a holiday, to have consumed beers in their pubs in the back streets, to have played darts with them, to have studied them or to have patronised them.

You must live with them, preferably be of them, to understand them fully—and I have yet to meet the producer or director or writer who has that experience. Contrast with the Americans: they always seem, in their better pictures, to get their ordinary people absolutely right, so that our Cockneys, Northerners, suburbanites and country folk always seem to be, in comparison, stock figures from the books one hires from French's for the local dramatic society's annual festival.

This lack of basic understanding is noticeable in actors as well as makers of films. Give them a character with a Cockney or Yorkshire accent, and they will, in general, give you a stage figure, amusing but unreal. As for actresses, one can only say that the curse of R.A.D.A. diction still lays heavily upon them.

PLOTS FROM REAL LIFE

MY BELIEF is that we shall never have a virile production industry until we have got down to putting the drama and comedy of the common people on to the screen realistically and with the same artistic integrity that we have shown in the past to more obviously "noble" subjects.

There are innumerable stories to be had from this source. I know of at least six plots straight from real life to be picked up by any competent observer in my local pub, which is a back-street hostelry adjoining a slum area.

I have talked to many producers with a view to discovering what impulses govern their selection of particular stories; and I have yet to be satisfied that there is one in this country who does more than back a hunch. One or two are positively frivolous in their choice of subjects; others, I think, have the courage of their convictions and really go to town with stories that they wholeheartedly believe to be first-class screen material.

But few come down to earth. So we get nineteenth-century stories done with a wealth of atmospheric detail and varying undertones of crime, passion and romance. Or we get Sydney Box doing a stunt—which may come off commercially, I admit — with "Holiday Camp." Or even a quite topical "Good Time Girl." But are these things populated by real people? I don't think so; and I claim to know the kind of people who ought to populate them.

Let producers give a serious thought to the great world of the common people — the shop girls, the factory workers, the market traders, the folk in the back-street pubs. They live close to the raw facts of life. Their emotions are obvious, crude, sometimes inexpressively selfless, the stuff of which good box-office films are made.

Interval for discussion on the MIRANDA set at Islington. Left to right: Roy Rich, associate producer; Betty Box, producer; June Randall, assistant continuity; Jo Harcourt, continuity; Ray Elton, director of Photography; Ken Annakin, director (behind Elton); M. Yospa, focus puller, right of camera. Below: The Boulting's unit at work on Brighton Pier during scenes for BRIGHTON ROCK, which they are making for Associated British

Maurice Ostrer, with his newest discovery, Beryl Baxter, who is playing the leading part of Paiva, in his first Premier film, IDOL OF PARIS, now in production at M-G-M Studios, Elstree

BRITISH NATIONAL NEW PROGRAMME

LOU JACKSON, executive producer to British National, tells me that the company will be starting its new production programme with a subject called, tentatively, "Death of a Rat." Production is due to start later in the month, when Associated British will have completed interiors on "My Brother Jonathan."

"Death of a Rat" is an up-to-the-minute story by Guy Morgan which deals with a German scientist who seeks to wage bacterial warfare against England by spreading infantile paralysis germs. The picture, which is said to abound in tense situations, opens with a prisoner-of-war camp escape.

British National has hired a complete tube train for some of the chase sequences and this, equipped with lights, will run between Edgware and Morden while these sequences are being filmed. Guy Morgan's original story has been adapted for the screen by Jack Whittingham.

The picture is to be directed by Paul Stein, who thus achieves an ambition of long standing, to get away from musicals back to straight subjects.

ONE WINDOW MAKES A SET

WHILE by no means the cheapest scene in the picture, the march of the suffragettes, in Associated British's "My Brother Jonathan" certainly boasts the least expensive set. It consisted solely of a window mounted on a rostrum and cost only a matter of shillings.

Some hundreds of extras appear in this sequence which shows a suffragette march of the 1912 period. The particular shot is photographed from the hospital window and shows a number of medical men looking out at the procession. Warwick Ward, in consultation with his art director, Douglas Daniels, decided that it would be a waste of money to build a complete street set for the scene as it was only necessary to shoot it from the angle it would be seen by the hospital people. This merely entailed the erection of a rostrum on which there stood a window.

The actual scene itself was a much more costly and spectacular affair which entailed the hiring and dressing of some hundreds of men and women in the costume of the 1912 period. The women marched behind a brass band of the time while an assortment of motor and horse-drawn vehicles threaded their way through the crowd.

UNITS TAKE TO THE TURF

RACING pictures are in the news. No sooner has the Gainsborough unit completed scenes at

Full Unit Lists for "Esther Waters." and "Bond Street": General News

Ascot than Ian Dalrymple's unit for the new Wessex film, "Esther Waters," started preliminary location work at Epsom on scenes of the 1881 and 1885 Derby. A great deal of investigation has been done by the Independent Producers' research library and Wessex art departments to gather correct details for these reproductions of past Derby days, including one of Fred Archer's most sensational victories.

Kathleen Ryan plays Esther, and a newcomer to the screen, Dirk Bogarde, plays opposite her as William Latch. Bogarde, who attracted attention by his performance on the stage in "Power Without Glory," has now been given a long-term contract by the J. Arthur Rank Organisation.

The Wessex unit at Epsom is under the charge of Peter Proud, and it includes: C. Pennington-Richards and H. E. Fowle, lighting cameramen; Michael Gordon, supervising editor; Raymond Anzarut, production manager; Phil Shipway, first assistant director; Charles Knott, sound mixer; Max Rosher, still cameraman; George Mills, assistant to producers; Spencer Kendal, assistant production manager; Peter Blom, second assistant director; Ronny Stark, third assistant director; G. Massy-Collier, camera operator; H. Slagter, focus puller; R. S. Robinson, clappers; Jack Locke, boom operator; H. Raynham, sound camera operator; C. Jones, sound maintenance engineer; Pauline Roberts, continuity; Constance Willis, assistant continuity; John Krish, editor; Peter Seabourne, first assistant cutter; Pamela Heinz, second assistant cutter; Fred Pusey, art director; John Harman, assistant art director; Denys Pavitt, set decorator; Charlie Cussack, construction manager; Geoffrey Drake, draughtsman; Beryl Neville-Stack, costume supervisor; Alix Stone, costume designer; Dorothy Edwards, wardrobe supervisor (ladies); Kathleen Moore, wardrobe mistress (ladies); John McCorry, wardrobe (gents.); Harry Rossdale, wardrobe (gents.); Chris Chapman, property buyer; John Wilcox, Jim Hydes, make-up; Jean Carr, Bill Griffiths, hairdressing; Jock Sang, electrical foreman; Joy Raymond, publicity director; L. Wilkie, chief publicity assistant.

A second Wessex unit is working at Wing aerodrome on detail of race sequences that cannot be shot at Epsom. The unit here includes: John Seabourne, director; A. G. Parry-Jones, equitation assistant director; Chris Noble, assistant director; Lovat Cave Chinn, camera operator; H. E. Fowle, lighting cameraman; Eric Besch, focus puller; Constance Willis, continuity.

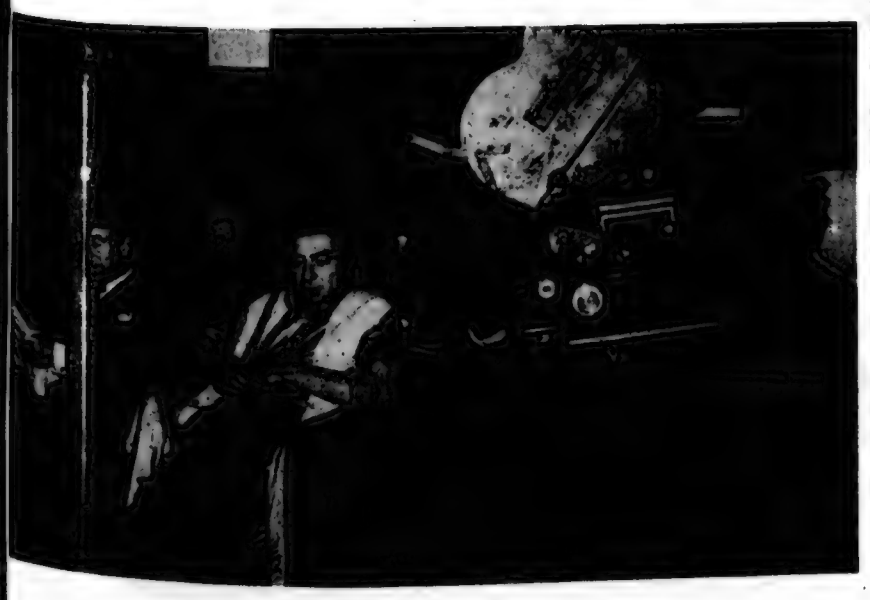
DE GRUNWALD IN PRODUCTION

ANATOLE DE GRUNWALD'S "Bond Street" took the floor at Welwyn last week under the direction of Gordon Parry, who was De Grunwald's associate producer on "The Way to the Stars." The film tells the story of the every-day lives of people working and living in the street, according to episodes written by Terence Rattigan, Rodney Ackland and Anatole de Grunwald, who is also responsible for the screenplay.

Casting has not yet been completed, but the star list already includes Jean Kent, Roland Young, Derek Farr, Hazel Court, Ronald Howard, Kenneth Griffith and Marilyn Williams. Here is the full production list. The 1st unit comprises: Producer, Anatole De Grunwald; associate producer, Teddy Baird; director, Gordon Parry; production designer, Paul Sherriff; sound mixer, Stan Jolly; editor, Gerald Turney-Smith; 1st asst. art director, Peter Glazier; 2nd asst. art director, Angela Fremaine; 1st asst. director, Pat Jenkins; 2nd asst. director, Roger Good; 3rd asst. director, Charles Rogers; continuity, Connie Clarke; continuity asst., Evelyn Kelly; make-up, Gerald Fairbank; make-up asst., Eric Aylott; hairdresser, Bebe Hollis; draughtsmen, Walter Rees and Mrs. Pomeroy; art dept. trainee, Nancy Noble; cutting-room assts., Lee Doig and Derek York; production secretary, Ann Forsyth; production manager, Isobel Pargiter; lighting cameraman, Otto Heller; camera operator, Gus Drisse; camera assts, Bob Day and Egill Woxholt; sound boom, Owen Mundin; sound camera operator, Tom Davies; sound crew asst., Jim Davie; costume designer, Peter McCulloch; asst. costume designer, Susan King-Clark; costume supervisor, Mary Lazareva; wardrobe master, William Smith; asst. wardrobe mistress, Miss Grey; stills, George Daly; casting, Robert Lennard; publicity, "Bill" Sykes.

2nd Unit: Director, Jack Clayton; lighting cameraman, Brian Langley; camera operator, Crick McNaughton; camera assistant, Val Stewart; continuity, Sylvia Jones.

Caught in an off-the-set interlude are David Lean and Margaret Sibley, director and continuity girl on Cineguild's OLIVER TWIST, with them is George Pollock, assistant director and the producer



David MacDonald lines up a shot with Robert Newton for Gainsborough's SNOWBOUND. Colin Campbell, Newton's stand-in, is next to the star. Continuity girl Phyllis Ross, in dark glasses, watches points

UNIT FOR BORDEAUX

TWO CITIES have despatched a unit to Bordeaux to secure château scenes for "The Mark of Cain." Unit members on location include: Producer, W. P. Lipscomb; director, Brian Desmond Hurst; lighting expert, Erwin Hillier; production manager, Andrew Allan; unit manager, Roy Goddard; 2nd assistant, Tony Hearne; 3rd assistant, Stan Hosgood; camera operator, Bob Thompson; focus, Reg Morris; sound mixer, John Cook; boom operator, Fred Ryan; make-up, Syd Turner and Stella Morris; hairdressing, Betty Dymore and Gladys Atkinson; wardrobe, Alice McLaren; continuity, Olga Brook; stills, Arthur Evans; cashier, E. Thompson; props, Wally Young, E. Quick, F. Jones; chief electrician, Bill Walpole; electricians, J. McFayden, P. Maher, J. Lorenz, R. Layden, J Cousins, J. McGuire, G. Jackman, A. Ford; carpenter, Sam Chalker; grips, Bill Jackson; stagehand, George Myers; painter, Harry Lewis.

* * *

SHOOTING on "Call of the Blood," the Pendennis-Stafford production, which was being finished off at Isleworth, is now complete. Last sequences included the interior of a ward in a native hospital in Tunis.

* * *

Robert Beatty, star of Balcon's "Against the Wind," was last week rushed off to the London Clinic for an emergency appendix operation. He is progressing well, but it will be a fortnight before he can resume work; meanwhile schedules on the picture have been amended to save loss of shooting time.

* * *

The art department at Islington is at work on a large-scale model of Covent Garden Opera House. This replica, which will be at ¾ in. to 1 ft., covers all the interior; and from it will be built sets of the stage, back-stage, orchestra-pit and part of the auditorium. All this will appear in "Miranda."

* * *

I was glad to hear that the "Brighton Rock" dispute, following the forbidding of further shooting by the Boulting unit on Brighton Racecourse, has been settled amicably. The company has now had use of parts of the course from April 9.

* * *

The Greyhound Hotel, Bridport, is now the headquarters of the Denham location unit working on "Precious Bane." It is expected that the stay in West Dorset will be about two months.

* * *

Willi Forst, the Viennese producer and director, has just signed a contract with Two Cities under which he will make three films within the Rank organisation. The first subject will be a film on the life and tragic death of the Austrian Empress Elisabeth. Another biographical film on Franz Lehar was suggested by Forst and accepted in London. During his recent visit to Zurich, Forst secured the composer's consent.

LEONARD WALLACE

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

The exchange of a four-ounce bathing suit for a matador's costume weighing fifty pounds was the interesting experience of Esther Williams, famous swimmer and star of "FIESTA."

* * *

I hear that Esther gave a gasp when she felt the weight of the costume she had to wear under trying conditions calling for considerable physical exertion. However, she took the bull by the horns and said, "As long as I don't have to swim in it, all right."

* * *

When you see the deft way Esther pits her skill against the demons of the bull ring, you'll gasp too. It looks so easy, so professional and just what we expected from such a splendid trouper. Incidentally, Esther doesn't abandon her four-ounce swim suit—there's a lovely swimming sequence in the picture.

THIS WEEK'S EMPIRE HIT

"FIESTA," the Technicolor spectacle which stars Esther Williams. Ricardo Montalban, Akim Tamiroff, Cyd Charisse, John Carroll, Mary Astor and Fortunio Bonanova make up a fine supporting cast.

One of the highlights of the film is "La Raspa," danced by Cyd Charisse and the very up-and-coming Ricardo Montalban. It's something quite new and unusual in dance routines and may soon be featured by leading exponents of professional dancing in this country.

* * *

The rhythm that sets all feet tapping is the music of "Los Bocheros," quintet from the exclusive "El Patio" club in Mexico City.

* * *

Yes, the Empire's gone gay this week with a fiesta of music, excitement and colourful romance, and the trade press on both sides of the Atlantic say it's another winner for Metro.

* * *

When you see it I think you'll all agree that "SONG OF THE THIN MAN" (next at the Empire), is slick, fast moving and exciting fun.

* * *

Many patrons think that William Powell and Myrna Loy are really married to each other. They're so natural on the screen that one is apt to forget that she is wife by fame only—he her husband in film alone.

NEXT AT THE EMPIRE

The ideal "Mr. and Mrs." of the screen are back in "SONG OF THE THIN MAN," starring William Powell and Myrna Loy with "Asta" barking up the wrong tree as usual.

But whether the illusion be real or not, I always enjoy watching Nick Charles hot on the scent of a big slice of skulduggery with Nora aiding and abetting so charmingly. This is the sixth time I've lost my heart to them since the first THIN MAN picture way back in 1934.

* * *

Keenan Wynn (his music will kill you!) adds a goodly measure of comedy as a clarinettist, and the lingo of those who jive for a living has to be heard to be believed.

* * *

Looking ahead, I read many interesting news items concerning "SONG OF LOVE," the story of Clara Schumann starring Katharine Hepburn, Paul Henreid and Robert Walker.

Steinberg, the famous conductor who has just completed his first assignment conducting the orchestras for M-G-M, has made the following comment :—

* * *

"In this picture we have just finished, our experience was quite inspirational. For the first time with a Hollywood movie we recorded all the music first, as Director Clarence Brown wanted. It gave the actors a strong feeling for the mood and objective of the picture. I am sure more films will be done this way from now on."

* * *

From all I can gather to date, it looks to me as if "SONG OF LOVE" is going to be delightful to ear and eye alike.

THIS WEEK AT THE RITZ

"THE YEARLING," starring Gregory Peck, Jane Wyman and Claude Jarman, Jr., is having its second West End run at the Ritz.

It's good to see "THE YEARLING" back in town after winning repeat runs at Llandudno and Douglas (I.o.M.).

* * *

We look forward to September 15 when "THE YEARLING" is released. Then all the thousands who have read Marjorie Kinnan Rawlings' Pulitzer-prize winning book will be able to see the famous Baxter family come to life before them.

-Leo

P.S.—I apologise for having mixed my music last week when I called Schumann's wife "Elizabeth." It should, of course, have been "Clara."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Assassin, The ... ... (Columbia)—U.S.	88 min. (U)	Randolph Scott, ... Barbara Britton, Dorothy Hart.	Spectacular Western based on a Zane Grey novel and photographed in Cinecolor. Story thoughtful and exciting, characterisation very good and thrills realistic.	First-rate Western (CC).
†Black Swan, The ... (20th Century-Fox)—U.S.	83 min. (A)	Tyrone Power, ... Maureen O'Hara, Laird Cregar.	Swashbuckling adventure romance, vigorously adapted from Sabatini's best-seller. "Kine." review March, 18, 1943.	Excellent revival for the masses (CC).
*City Speaks, A ... (G.F.D.)—British.	69 min. (U)	Commentaries by Valentine Dyall, Deryck Guyler. A. Grandison	Interest review concerning the systems of local government in Manchester. Lively and informative commentaries combined with good photography.	Excellent interest subject for the family (CC).
Corpse Came C.O.D., ... The (Columbia)—U.S.	85 min. (A)	George Brent, ... Joan Blondell, Adele Jergens.	Dizzy "whodunnit" set in a Hollywood film studio. Cast and staging good, but story vague and disjointed.	Overdressed title and star booking (C).
Gunman's Code ... ... (G.F.D.)—U.S.	55 min. (U)	Kirby Grant, ... Jane Adams, Fuzzy Knight.	Period pocket Western set in a picturesque environment. Story straightforward, cast virile and versatile, and thrills realistic.	Safe Western support (CC).
Hoppy's Holiday... ... (United Artists)—U.S.	59 min. (U)	William Boyd, ... Andy Clyde, Rand Brooks.	Western comedy drama, the latest addition of the Hopalong Cassidy series. Cast up to scratch, but story scope narrow.	Very moderate "outdoors" (CC).
*†Jassy ... ... (G.F.D.)—British	101 min. (A)	Margaret Lockwood, Patricia Roc, Dennis Price.	Hearty period melodrama adapted from Nora Lofts' popular novel and photographed in Technicolor. Story a little theatrical and uneven, but characterisation good, direction resourceful and staging lavish.	Capital general booking (C).
*Jericho ... ... (Ambassador)—British.	77 min. (U)	Paul Robeson, ... Henry Wilcoxon, Wallace Ford.	Adventure drama staged amid spectacular and authentic African desert settings. Reviewed in "Kine." August 26, 1937.	Handy reissue for the family (C).
Millionaire Playboy ... (Grand National)—U.S.	64 min. (U)	George O'Brien, ... Beatrice Roberts, Willard Robertson.	Hard-hitting romantic melodrama of the lumber camps. Reviewed in "Kine." April 8, 1937.	Good two-feature programme revival for the masses (CC).
Ramuntcho ... ... (Film Traders)—French.	93 min. (U)	Louis Jouvet, ... Francoise Rosay, Cambo.	Delightful romance set in small Basque village where smuggling is the order of the day. Excellent acting and outstanding scenic qualities.	Excellent advanced hall booking (C).
Song of the Thin Man ... (M-G-M)—U.S.	86 min. (A)	William Powell, ... Myrna Loy, Keenan Wynn.	Snappy and exciting comedy crime melodrama, the latest "Thin Man." Story good, teamwork first-class, thrills faultlessly timed and staging excellent.	Capital general booking (C).
*South American George (Columbia)—British.	91 min. (U)	George Formby, ... Linden Travers, Enid Stamp-Taylor.	Lavishly mounted backstage comedy extravaganza with slapstick, music and song. "Kine." review December 4, 1941.	Star comedy bet for the masses and family (CC).
*Under Your Hat ... (Grand National)—British.	79 min. (U)	Jack Hulbert, ... Cicely Courtneidge, Leonora Corbett.	Musical comedy adapted from the successful stage show. Reviewed in "Kine," October 3, 1940.	Good British revival for the majority (CC).
*What's Yours? ... (Grand National)—British.	35 min. (U)	Jack Train, ... Ronnie Waldman, Olive Sloane.	Novel feature quota featurette tightly packed with interesting and intriguing alcoholic facts. Cross-talk by Jack (Colonel Chinstrap) Train and Ronnie Waldman, both amusing and instructive, and editing neat.	Capital general fill-up(CC).

(CC) Excellent for Children. (C) Suitable for Children.
* British Picture. † In Colour.

Reviews for Showmen : *By Josh Billings*

JASSY

General F.D. British (A). Photographed in Technicolor. Directed by Bernard Knowles. Featuring Margaret Lockwood, Patricia Roc and Dennis Price. 9,154 feet. Release not fixed.

HEARTY period melodrama, dressed to kill and photographed in rich Technicolor. Its crowded, if slightly dishevelled, tale of the trials, tribulations and romantic triumphs of a beautiful gypsy girl, gifted with second sight, borrowed from Nora Loft's popular novel, smacks at times of "The Man in Grey," "Caravan" and "The Wicked Lady," but, nevertheless, it provides the family and crowd with a gargantuan feast of fruity and tender fiction. The stars and supporting players enact the fabulous story for all and more than its worth and the staging is, we repeat, impressively opulent. Capital general booking.

Story.—In 1830 Christopher Hatton, an improvident aristocrat, loses Mordelaine, his stately ancestral home, in a dice game to hard-drinking, unscrupulous Nick Helmar. Christopher, his wife, and son Barney are then forced to move to a humble cottage. Christopher continues to disgrace his family and, after being accused by Nick of cheating at cards, commits suicide. Meanwhile, Barney, who believes himself to be in love with Dilys, Nick's daughter, rescues Jassy Woodruffe, a beautiful gypsy, from local tormentors. Jassy, who claims to have second sight, is given a home by Mrs. Hatton, but is quietly told to move on when Barney starts taking an interest in her. After many ups-and-downs, she secures a position in Nick's home. Later, Dilys marries Stephen, son of a local big-wig, and when she departs, Nick, still a hard-drinker, asks Jassy to marry him. She demands Mordelaine as part of her marriage settlement and gets it. After her marriage, she refuses to live with Nick. Finally, he is poisoned by Lindy, Jassy's devoted but dumb servant. Jassy is arrested and brought for trial, but ultimately acquitted. On her release she gives the deeds of Mordelaine to Barney and the two settle down together.

Acting.—Margaret Lockwood has a made-to-measure rôle, but takes no chances, as the far-seeing Jassy, Basil Sidney hams effectively as the alcoholic and unscrupulous Nick, and the

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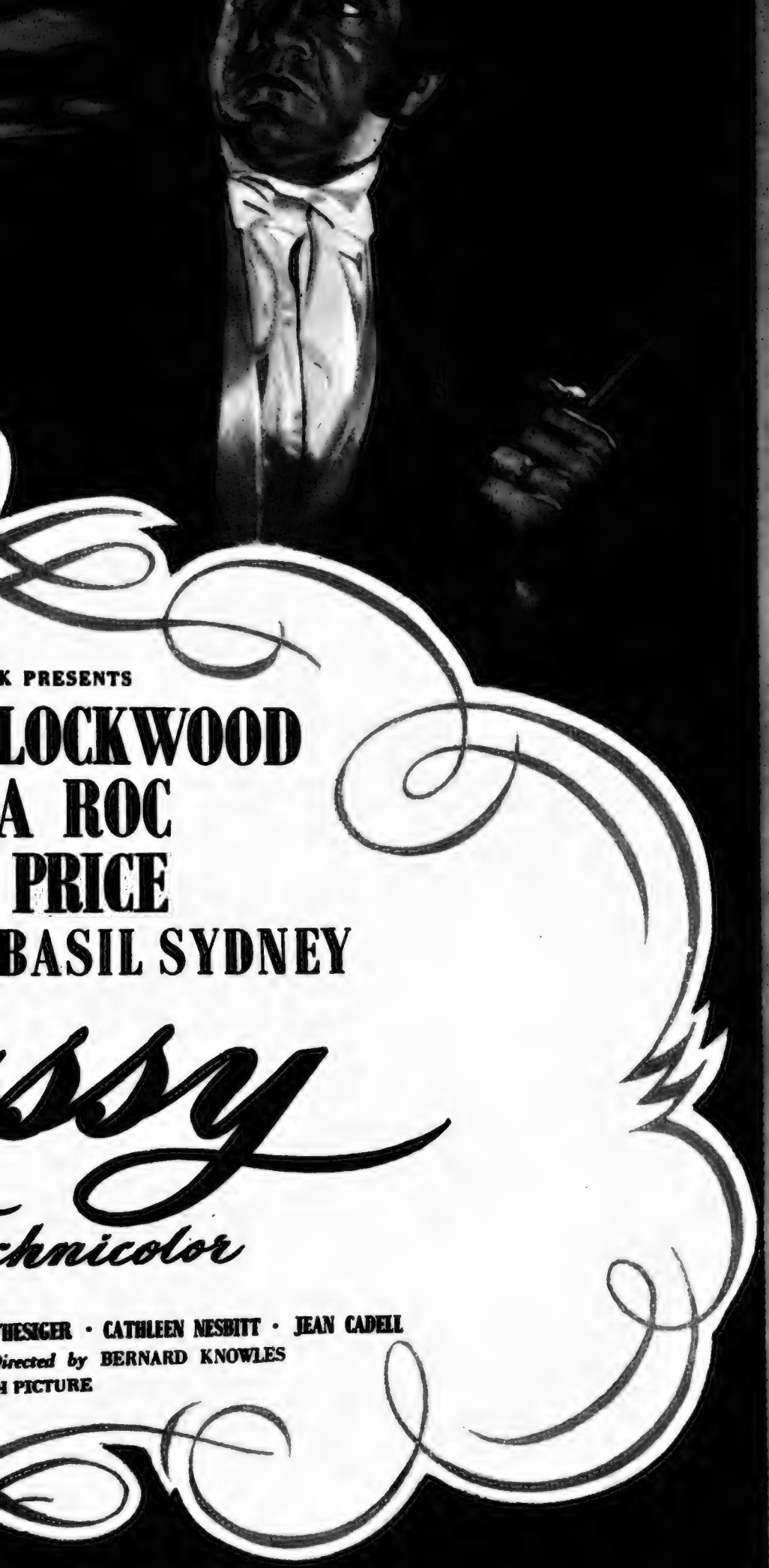

K PRESENTS

LOCKWOOD
A ROC
PRICE

BASIL SYDNEY

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THESIGER · CATHLEEN NESBITT · JEAN CADELL

Directed by BERNARD KNOWLES

H PICTURE

TRADE SHOWS

BIRMINGHAM Scala
Thurs. Aug. 21 at 10.30

BRISTOL News Theatre
Tues. Aug. 19 at 10.30

CARDIFF Odeon
Tues. Aug. 19 at 10.45

GLASGOW La Scala
Tues. Aug. 19 at 10.45

LEEDS Tower
Tues. Aug. 19 at 10.45

LIVERPOOL Scala
Tues. Aug. 19 at 10.30

MANCHESTER Gaumont
Tues. Aug. 19 at 10.45

NEWCASTLE Essoldo
Tues. Aug. 19 at 10.30

NOTTINGHAM Scala
Tues. Aug. 19 at 10.45

SHEFFIELD Cinema House
Tues. Aug. 19 at 10.30

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AGE"

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ubiquitous Dennis Price does his stuff in the comparatively small rôle of Christopher. Esme Cannon is the most conspicuous of the rest, as the inarticulate Lindy.

Production.—The picture is as fabulous and as cliché-ridden as the previous Gainsborough costume money-spinners and as sure-fire. The Story takes pot shots at all the emotions and frequently hits its mark, and duly sees that virtue finally triumphs over vice. Expertly, if not subtly, contrived, it should enthral the masses and keep them on the *qui vive* until the curtain drops. Occasionally, a few laughs creep in at the wrong place, but its humour, although not always intended, should prove no impediment. It never has. And, oddly enough, films in which a woman's name supplies the title, have invariably proved to be big box-office successes. Happy omen this!

Points of Appeal.—Best-seller story, popular and versatile cast, elaborate staging, Technicolor and title.

SONG OF THE THIN MAN

M-G-M. American (A). Directed by Edward Buzzell. Featuring William Powell, Myrna Loy and Keenan Wynn. 7,777 feet. Release not fixed.

SNAPPY and exciting comedy crime melodrama, the latest and one of the liveliest of the "Thin Man" series. The old firm of Powell, Loy and Asta is at the top of its form, the murder hunt story, set on a luxury gambling ship, mixes ingenuity with wit and the faultlessly timed thrills and tender domestic asides are evenly matched. Good fun and an elegant shocker, backed by an attractive label, it should pay handsomely for its keep. Capital general booking.

Story.—While Nick Charles, famous amateur sleuth, and his wife Nora are on a de luxe gambling ship, Tommy Drake, a dance band leader, is shot dead. The principal suspects are Phil Brant, owner of the ship, Al Amboy, a gangster, and David I. Thayar, an elderly aristocrat who is against the marriage of his daughter Janet to Brant. Brant is chased by the police and calls on Nick for help. To save Brant's life Nick has him arrested. Later, Fran Page, a torch singer is found stabbed, and Buddy Hollis, clarionet player, who was once Tommy's rival for the girl, is implicated. So is Janet. There is an attempt to intimidate Buddy, but in the end Nick, aided and hindered by Nora, recreates the circumstances of the initial crime and brings the real killer out of the blue.

Acting.—William Powell and Myrna Loy thoroughly enjoy themselves as Nick and Nora. Moreover, their good humour is infectious. Asta is delightful as himself, and Keenan Wynn, Philip Reed, Patricia Morrison, Leon Ames, Gloria Grahame, Jayne Meadows, Ralph Morgan and a host of other talented players meet all demands in skilfully etched supporting rôles.

Production.—Here we have a polished, spectacular, and, at the same time, friendly thriller. The central characters, Nick and Nora, have a happy knack of mingling with the audience and the personal touch, aided by clever dialogue, smooth direction and excellent technical presentation, gives a fresh complexion to stock comedy crime situations. The domestic exchanges are good, too, and not only underline the thrills but strongly encourage feminine appeal. An engaging woman's picture, as well as first-class "whodunnit," it puts "The Thin Man" right back in the box-office firmament

Points of Appeal.—Thrilling and amusing plot, intriguing teamwork of William Powell and Myrna Loy, very good staging, homely domestic asides, gripping climax and strong title, star and series values.

THE ASSASSIN

Columbia. American (U). Directed by George Waggner. Featuring Randolph Scott, Barbara Britton and Dorothy Hart. 7,952 feet. Release not fixed.

SPECTACULAR pioneer outdoor melodrama, adapted from Zane Grey's novel, "The Twin Sombreros," and photographed in Cinecolor. Its big psychological and physical thrills, clearly and forcefully put over by star and director, lift it well out of the common rut. It has punch and is compellingly picturesque. Very good Western.

Story.—Brazos Kane, forthright Westerner, lays aside his gun, following an unfortunate duel, and sets off to join his old friend, Bob Tyrel. Just as he arrives at the Inskip Ranch where Bob is employed he hears shooting and finds Bob dead. He carries Bob's body to the famous Banner Ranch, only to be accused of the killing. Inskip helps him to escape and later the sheriff absolves him. He determines to find Bob's murderer and suspects Bard Macky, Banner's foreman. Banner has two daughters, Bess and Jane, and Jane is in love with Bard. Later, Bess falls for Brazos and things become even more difficult when it is learned that Banner is behind the trouble. Inskip is the next victim. It was Bard who killed both Bob and Inskip, and finally Brazos has to pick up his guns to square all accounts. His regrets are softened by his romance with Bess.

Acting.—Randolph Scott acts with his head as well as his hands as the resolute, quick-on-the-draw Brazos, Barbara Britton and Dorothy Hart contrast to good effect as Bess and Jane, and Bruce Cabot is in his element as villain Bard. Charley Grapewin, Grant Withers, Griff Barnett and Steven Geray are the most prominent of the rest.

Production.—The film shows life in the wild and woolly West as seen through the eyes of a fearless, straight-shooting ranger. The spectacular highlights gain much additional power and suspense through the hero's restraint, while the finale is in the best Western tradition. Zane Grey has definitely come back into his own through Cinecolor.

Points of Appeal.—Exciting and thoughtful story, very good characterisation, big thrills, Cinecolor and arresting title.

WHAT'S YOURS?

Grand National. British (U). Directed by Will Morrison. Featuring Jack Train, Ronnie Waldman and Olive Sloane. 3,040 feet. Release not fixed.

NOVEL feature quota featurette tightly packed with colourful and intriguing alcoholic facts, gleaned from the bar-room floor. Jack (Colonel Chinstrap) Train is the central character and his conversations with Ronnie Waldman lead to genuine inside information on the brewing of beer, the distilling of whisky and gin and the making of good wine. True, the sight of so much liquor almost amounts to torture, but most audiences will find the subject intriguing, even if it leaves them with an ache in their hearts and their tongues hanging out. Capital general fill-up.

Production.—The idea of making Colonel Chinstrap the king-pin of a featurette dedicated to strong liquor is a good one. His shrewd and humorous observations and crisp exchanges with Ronnie Waldman, which, appropriately enough, take place in a saloon, provide valid excuses for camera excursions into modern breweries, distilleries and vineyards and, at the same time, furnish apt and pithy captions to the copious and authentic illustrations. There is a friendly, not to say nostalgic, feeling, about the whole affair. Instructive and pleasantly intoxicating, it easily earns its full quota ticket.

Points of Appeal.—Subject, treatment, star, quota ticket and obvious exploitation values.

HOPPY'S HOLIDAY

United Artists. American (U). Directed by George Archainbaud. Featuring William Boyd, Andy Clyde and Rand Brooks. 5,385 feet. Release not fixed.

WESTERN comedy melodrama, the latest addition to the Hopalong Cassidy series. The plot, which revolves around a bank hold-up, is a routine affair, yet strangely enough, its action is mainly restricted to the narrow boundaries of a small Western town. Hole-in-the-corner presentation is, to say the least, unflattering to Cassidy. Very moderate outdoor support.

Story.—Hopalong Cassidy, head-man of the famous Bar-20 Ranch, and his two partners, California and Lucky, come to Mesa City in search of relaxation. Mayor Frank Patton, owner of the local bank and general store, gives them a warm welcome and invites them to a celebration dance. Dunning, a slick young man, also visits the city and persuades the inhabitants to finance an irrigation scheme. The proceeds are put in Patton's bank, but during the dance the bank is raided and the money stolen. By chance, the loot falls into California's hands, but his explanations are not accepted and he is arrested. Cassidy then seizes the opportunity to set a trap for the guilty party and Dunning snaps at the bait.

Acting.—William Boyd, Andy Clyde and Rand Brooks make the most of their chances, but are given little opportunity to display their horsemanship as Cassidy, California and Lucky. Andrew Tombes and Leonard Penn are the most prominent of the supporting players.

Production.—The film has a "gay 'nineties" background, complete with early automobiles, the object of a little harmless fun, but its period glamour fails to atone for its lack of scope and pace. The label, not the goods, is the main selling angle.

Points of Appeal.—Star, series and title values.

A CITY SPEAKS

G.F.D. British (U). Produced and directed by Paul Rotha. Commentaries by Valentine Dyall, Deryck Guyler and Alexander Grandison. 6,210 feet. Release not fixed.

COMPACT and inspired survey of the local government system in the City of Manchester. Early historical references, tracing the industrial development of the cotton centre from Roman times will intrigue other than specialised audiences, while the review of the modern city and its government will interest everyone concerned with social democratic progress and welfare work of local authorities in its widest sense. The lively and informative commentaries which are to the point are in tune with the overall cross-section of a great city. Excellent proposition for adults and school audiences alike.

Story.—After a tour of numerous modern factories we are given the opportunity of sitting-in on a monthly meeting of the City Council. Following a discussion between an everyday Mancunian and the commentator, a visit to the city slum area indicates a throwback into the housing mistakes of yesterday with references to the sweated child-labour system, the industrial revolution, and great names associated with social reform. Council plans to replace the black spots by modern housing estates with brighter living conditions and increasing expenditure for social service. A speedy coverage of the city's entertainments completes the review.

Production. — The unlimited information available has been presented by no mean imagination. Little has been missed and the statistical facts and figures are supported with clarifying commentaries. Camera and producer have combined so well that there is not one dull scene, and that's good, even for Manchester.

Points of Appeal.—Topical subject, good photography and excellent documentary values.

GUNMAN'S CODE

General F.D. - Universal. American (U). Directed by Wallace W. Fox. Featuring Kirby Grant, Jane Adams and Fuzzy Knight. 4,865 feet. Release not fixed.

POCKET period Western, set in a picturesque environment. It's about a forthright Wells Fargo agent who matches his wits against a ruthless crook and quickly convinces the scoundrel that crime doesn't pay. It contains many realistic fights and chases, and these, effectively braced with slapstick, keep its rugged surface action at near concert

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REVIEWS*—*continued from page 28

pitch. It's vigorous and amusing rough house. Safe supporting proposition for the industrial element and juveniles.

Story.—Jack Douglas, a Wells Fargo agent, and his goofy henchman, Roscoe O'Toole, are ordered to round up a desperate gang of stage-coach robbers. Lee Fayne, the secret head of the gang, has Danny, son of the local banker, in his pocket and plans to use the boy to cover up his misdeeds. Eventually, Danny confides in his sister, Laura, and she, in turn, tips off Jack. Jack meets Lee in a gun-duel and, needless to say, wins, and that's that!

Acting.—Kirby Grant is handy with the gun as Jack, Danny Morton makes a black-hearted villain as Lee, June Adams is a pretty Laura, and Fuzzy Knight gets the laughs as Roscoe.

Production.—The film is quickly off the mark and smartly interleaves its meaty scraps with crisp knockabout comedy. The expertly-timed gun-battle between the hero and villain is the *pièce de résistance* and furnishes a spectacular and fitting grand finale. Backgrounds are good, too.

Points of Appeal.—Clear-cut plot, hearty action, hefty scraps, clean comedy and show manlike climax.

THE CORPSE CAME C.O.D.

Columbia. American (A). Directed by Henry Levin. Featuring George Brent, Joan Blondell and Adele Jergens. 7,783 feet. Release not fixed.

DIZZY murder mystery comedy melodrama, telling how rival crime reporters, a slick, manly fellow and a tantalising girl, find romance while investigating a particularly complicated film studio murder. The team-work is eager—sprightly Joan Blondell makes a welcome return to the screen—and the staging is *de luxe*, but the plot is both untidy and far-fetched. It's hard to see its jokes and even harder to catch its thrills. Overdressed title and star booking.

Story.—Mona Harrison, a glamorous film star, receives a packing-case C.O.D. from Hector Rose, the studio's costume designer. When she opens it, Hector's dead body tumbles out. Fearing she will be charged with murder, she hurriedly contacts Joe Medford, an ace crime reporter. Rosemary Durant, a rival scribe and one of Joe's old flames, gets to hear and keeps close on Joe's heels. Mark Wilson, a police detective, is the official investigator, and he has no time for the outsiders. Lance Fowler, a publicity director, is the next casualty. A chance clue finally puts Joe on the right track, and when Wilson is killed in another shooting affray it is disclosed that he, Hector and Fowler were engaged in smuggling diamonds and that the trouble started the moment the crooks fell out. Rosemary has a near squeak during the final set-to, but Joe promises to look after her for good.

Acting.—Joan Blondell and George Brent put in good work as Rosemary and Joe. Jim Bannon is disarming as the two-faced "tec" Wilson, and Adele Jergens seldom loses her composure as Mona. Well-known players fill the supporting rôles.

Production.—The picture, which, incidentally, is far from complimentary to the American police force, cannot be faulted on its cast or staging, but neither manages to overcome an extravagant, loosely written script. Over-elaborated "whodunnit," it allows laughs and thrills to overlap until it is impossible to tell t'other from which. One of many, but not as good as most, its chances of making the grade rest heavily on its title and star values.

Points of Appeal.—Staging, title and stars.

RAMUNTCHO

Film Traders. French (U). Directed by Rene Barberis. Featuring Louis Jouvet, Françoise Rosay, Cambo and Madeleine Ozeray. 8,500 feet. Release not fixed.

ADAPTED from a novel by Pierre Loti, this romantic love story set in a little Basque village, where smuggling is the villagers' main-stay, is excellently directed, has fine scenic qualities and a strong but over-emphasised sentimental appeal.

Basically, it is the old tale of the youth who is ostracised by the mother of the girl he loves because he has no father, but who finally wins her in spite of opposition. But the plot is charmingly developed and has moments of real tenderness and fine characterisation. Sub-titles are good, to the point and unobtrusive.

Story.—Franchita Percy returns to a little Basque village with a son and no husband. The boy grows up and is received by everyone—he becomes a member of a gang of smugglers—except the mother of Gracieuse, the girl he loves.

Rivalry for the girl develops between an excise officer and Ramuntcho, and to avoid trouble the latter has to join the army and leave the village. While he is on active service Gracieuse' mother tries to force her to marry the exciseman, but rather than that, she decides to go into a convent. Their letters to each other are intercepted, and Gracieuse, feeling he has left her, takes the veil. On his return Ramuntcho learns the truth and is prepared to leave her, but a wise move on the part of the Mother Superior reunites the lovers.

Acting.—Madeleine Ozeray is full of ingenuous charm as Gracieuse and Cambo makes a virile, good-looking hero. Louis Jouvet is extremely good as the smugglers' leader, and Francoise Rosay, strong and forbidding as the girl's mother.

An excellent character study comes from Genin as the village priest.

Production.—It is not until the time-worn situation of lovers' letters being intercepted that this picture fails to grip the attention. After that it takes a little time to restore it to its previous promise. However, characterisation is exceedingly good, the leading rôles convincing, and the whole atmosphere realistic.

Smugglers' sequences are extremely well put over and the feud between smugglers and excisemen well accentuated. There is plenty of humour.

Points of Appeal.—Romantic story of smugglers, strong cast, acting and scenic qualities.

Reissues

UNDER YOUR HAT

Grand National. British (U). Directed by Maurice Elvey. Featuring Jack Hulbert, Cicely Courtneidge and Leonora Corbett. 7,110 feet. Release not fixed.

MUSICAL comedy espionage burlesque adapted from the West End stage success. Jack Hulbert and Cicely Courtneidge become involved in a crazy spy-hunt. When in the middle of making a film, they are called upon by the Defence authorities to help secure the return of a secret carburettor stolen from a test 'plane. "Excellent general booking, a real box-office gloom-chaser," is how the KINE. described it in the review of October 3, 1940.

Points of Appeal.—Bright numbers, cheery situations, title and star values.

SOUTH AMERICAN GEORGE

Columbia. British (U). Directed by Marcel Varnel. Featuring George Formby, Linden Travers and Enid Stamp-Taylor. 8,300 feet. Release not fixed.

BACK-STAGE comedy extravaganza, telling the story of an operatic "extra" who is suddenly called upon to take the place of the show's temperamental and absentee star whom he happens to resemble. George Formby plays a triple rôle—that of the hapless lad with operatic ambition, but no ability; the impersonator of the temperamental star; and the star himself. Although the script is a little patchy, there is an abundance of comedy situations, tailored to the inimitable style of George Formby. The film which was reviewed in KINE. December 4, 1941, should prove a satisfactory attraction for the industrial and provincial masses.

Points of Appeal.—Lavish staging, tuneful numbers, and, of course, George Formby.

JERICHO

Ambassador. British (U). Directed by Thornton Freeland. Featuring Paul Robeson, Henry Wilcoxon and Wallace Ford. 6,996 feet. Release not fixed.

SPACIOUS drama of adventure in central Africa in which romance runs second to authentic spectacle, with no hurt to box-office potentiality. Paul Robeson, magnificently versatile in the main part, is the king-pin of the fantastic but interesting and popular entertainment. The verdict of KINE. August 26, 1937, was: "Apart from a slight tendency to ramble, the original story, projected into the desert by the exigencies of war, consorts with realism and produces an arresting succession of big thrills."

Points of Appeal.—Good story, big spectacle, colourful atmosphere, title and star values

THE BLACK SWAN

20th Century-Fox. American (A). Photographed in Technicolor. Directed by Henry King. Featuring Tyrone Power, Maureen O'Hara and Laird Gregar. 7,375 feet. Release not fixed.

BOLD and colourful period melodrama depicting the swashbuckling and romantic adventures on the Spanish Main. Tyrone Power is particularly suited to the rôle of Jamie Waring, a handsome and daring buccaneer, who forsakes the skull and cross-bones when his ex-pirate chief is made Governor of Jamaica. The KINE. March 18, 1943, says—"The complete film is grand, immensely thrilling adventure entertainment."

Points of Appeal.—Crowded, actionful story, romantic angle and robust characterisation.

MILLIONAIRE PLAYBOY

Grand National. American (U). Directed by David Howard. Featuring George O'Brien, Beatrice Roberts and Willard Robertson. 5,850 feet. Release not fixed.

ROMANTIC melodrama of the lumber camps describing how the son of a timber magnate helps to unmask the crooked operators working for his father. George O'Brien acts with a disarming sense of comedy as the carefree, yet conscientious son of the timber magnate who shines brightest only when he scraps. It was originally reviewed in KINE. April 8, 1937. We described it as "A sound two-feature programme booking for the masses and industrial audiences." That opinion is still applicable.

Points of Appeal.—Good title, hard-hitting story and realistic atmosphere.

Shorts

G.F.D.

SURE AND STEADFAST. British (U). 1,386 feet. Release not fixed.—Review of the activities of the Boys' Brigade, showing how lads are taught to lead useful and healthy lives. Gymnastic displays, sporting events and the annual camping scenes are shown to full advantage in an atmosphere full of the spirit of Youth on Parade. Healthy entertainment for juveniles.

ALL KINDS OF HOUSES. G.-B. Instructional. British (U). 968 feet. Release November 22, 1947.—The first of a new series under the general heading, "Tales of the Woodland," introduces Peter, Mollie and Angela with their friend John the Woodman, who gives a clear and understandable explanation of the different types of birds' nests to the kiddies. Good subject for Cinema Club audiences.

A TADPOLE TALE. G.-B. Instructional. British (U), 803 feet. Release December 27, 1947.—In tracing the development of tadpoles to fully-grown frogs, the camera study is excellent and combines with a good instructive commentary which will give juvenile audiences an entertaining nature study lesson. Good.

BRITISH LION STUDIO COMPANY LIMITED

The 13th Annual General Meeting was held in London on Friday, August 8th, at 11.30 a.m. Mr. HUGH QUENNELL (Chairman) in the course of his speech said :—

We last met together in August, 1946. The Balance Sheet which I then presented to you contained a number of dead assets. The Dividend on the Preference Shares was in arrear for a number of years, and the accounts merely revealed the operations of the Company as a Government leased factory.

The Balance Sheet has been cleaned up. The arrears of Preference Dividends have been dealt with by the issue of Funding Stock—the dead assets have been written off against a corresponding reduction in the nominal value of the Ordinary Shares.

The Company acquired from its parent Company, the British Lion Film Corporation, Limited, the Worton Hall Studios at Isleworth, partly against cash and partly against the issue of Ordinary Shares at a substantial premium. Simultaneously, the Company raised £1,000,000 by the issue of £500,000 4 per cent. First Mortgage Debenture Stock and £500,000 in 5 per cent. Convertible Notes; the money being required, as stated in the Prospectus, first to repay two outstanding mortgages and secondly for the modernisation, extension and re-equipment of the Studios both at Shepperton and Isleworth.

In view of the controlling interest in this Company held by the British Lion Film Corporation, Limited, and with the consent of the Shareholders, we changed the name of the Company to the British Lion Studio Company, Limited. The names of the individual Studios were changed at the same time. They are known respectively as the London Film Studios, Shepperton, and the London Film Studio, Isleworth.

It was not until October, 1946, that conditions were such at either Studio that film production could commence.

Between that date and March 31, 1947, three films were produced :—

" Shop at Sly Corner,"

" White Cradle Inn," and

" Night Beat."

You will be interested to know that on each occasion a tribute was paid by the Producer to the efficiency of the Studio and the facilities afforded.

You may have seen two of those films—" Shop at Sly Corner " and " White Cradle Inn "—which are proving popular successes. The third—" Night Beat "—is due for release during the next few months.

At the London Film Studios, Shepperton, in the same period, two films were produced. The first to be completed and shown was " The Courtneys of Curzon Street," produced and directed by Herbert Wilcox. It is due for general release in September. The other—" A Man about the House "—based on the novel by Francis Brett Young, was produced by Edward Black, and directed by Leslie Arliss. That is due for exhibition in September.

We have not given you at this meeting comparative figures—that is to say comparative with last year for with general capital reconstruction which has taken place comparative figures would be meaningless.

On the asset side, we have separated the Shepperton figures from those relating to Isleworth. The Shepperton figures for Freehold land and buildings and fixed plant and machinery are taken in at cost less amounts written off and have not been written up to the valuation figures which appear in the Prospectus. In the case of Shepperton the figure is, of course, a considerable increase over last year's figure reflecting in part the extensions which had been carried out up to the date of the accounts.

The Freehold land and building and fixed plant and machinery at Isleworth are taken in at cost which is the same as the valuation of December 4, 1946, allowing for additions.

Of the remaining fixed assets, I need only mention one—that one which appears under the heading, " ' Special Effects Department ' at cost." When we took over in April, 1946, there was no " Special Effects Department " able to deal with the many trick shots which appear in any modern film. We have had to supply our own and the figure of £13,931 represents the cost of building it, including overheads, during the period to March 31, 1947.

I may say that in the period under review it has amply proved its value by producing special effects which would otherwise have had to be imported from America.

Let me turn to the liabilities. The share capital reflects the re-construction scheme. This is followed by the Loan Capital. You will wish to know that the calls totalling altogether £320, which were in arrears at March 31, 1947, have since been paid.

The Capital Reserve arises from the fact that part of the purchase price for the Isleworth property was satisfied by the issue of Ordinary Shares at a substantial premium. There is included also a small figure resulting from the excess writing down of the Ordinary Share Capital last year. Against this we have debited the new issue and re-construction expenses leaving a net capital reserve of £95,425.

Taxation is fully provided on the basis o the profit made to March 31, 1947.

You will also notice that the accounts do not include any appropriation for deferred repairs. This is wrapped up with our claim for war damage and dilapidations. Nor have we brought in anything for claims against the Government for dilapidations unless actually collected.

As regards the Profit and Loss Account. This shows that after charging all expenses and Management remuneration we have a profit of £76,373. Against this we charge interest on Debentures and Loans, which have since been repaid. Bank Interest, Directors' Fees and Depreciation.

There remains available to be carried to the appropriation account the sum of £61,154 which we propose to appropriate as follows : for taxation £29,000 ; interest on the First Mortgage Debenture Stock and Convertible Notes £9,000 gross and a full year's interest and redemption on the 4 per cent. Cumulative Funding Stock £4,933, even though such interest and redemption did not fall due for payment until May 31.

That leaves a balance of £18,012 and enables us to recommend to you the resumption of modest dividends on the Preference Shares at the rate of 6 per cent. per annum, and on the Ordinary Shares at the rate of 15 per cent. per annum. These two dividends absorb net £10,815 and enable us to carry forward to the next year's account £7,197.

You will expect me to say a word as to the future. What I am about to say was written before I had any knowledge of the new Tax on American films. What the implications or repercussions of that Tax may be no one can foretell at this stage. There is a serious shortage of Studio space and there is an increasing demand for good British films. We are " booked full " for the season 1947/1948 at both studios. You will, I know, be interested to hear that our bookings include three Alexander Korda productions including " Bonnie Prince Charlie " with David Niven and a Carol Reed Production with Cary Grant in the leading roll. All these are guaranteed American distribution through Twentieth Century-Fox.

In our Prospectus we gave certain estimates of future profits which I believe we can maintain,

The accounts were approved and adopted.

Advert.

FINANCIAL FACTS AND FIGURES — *by* V. J. BURTT

British Lion Chairman on Implication of the Duty

ELEVEN BRITISH FILMS SCHEDULED

" WHAT the implications of the new film import tax are no one can foretell," stated Hugh Quennell, chairman of British Lion Studio Co., Ltd., at the annual meeting last Friday.

And he left it at that. The British Lion Studio, or the London Film Studio (Shepperton), and the London Film Studios (Isleworth), as they have been renamed, are booked full for 1947 and 1948.

In the next twelve months six pictures will be produced at Shepperton and five at Isleworth. Studios, stated Mr. Quennell, are not let by the day or week, but by an alternative method, which encourages producers to " get on and get off."

The company does not produce for itself, and therefore does not incur production risks. But producers who wish to use its studios are charged a percentage on the cost of each picture, which provides an incentive to speedy production.

Under this system, Sir Alexander Korda recently produced " An Ideal Husband " in 62 shooting days—a record for a Technicolor picture of comparable magnitude, and an " incredible feat " by Sir Alexander.

Although studios were not re-equipped until October, 1946, they had produced five pictures by April, 1947. Mr. Quennell, who suggested to shareholders that the progress made was not unsatisfactory, warned against expectations of spectacular profits. This would cause clamour for reduced charges by producers. The prospectus estimated profits of £100,000 for the year to March, 1948, after debenture and note interest but before taxation; these are about double the profits on a similar basis for the ten months' period under review, which provided a 15 per cent. dividend.

" NO U.S. REPRISALS "

Jules Levey, U.A. Producer

" I don't think there will be any reprisals in America," was the comment of United Artists' producer, Jules Levey, when discussing the films tax at a Press conference in London on Monday. " There is no animosity—we will play any picture that will do business," he said.

Levey is over here to explore production possibilities. " But," he said, " you can't consider making pictures in the present situation—I don't think anybody can."

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6⅛	£5⅛	£7⅛	—
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	19/7½	– /4½
" " 6% Pref.	32/6	25/3	25/6	– 2/6
" " 4½% Pre.-Pf.	25/4½	22/1½	21/6	– 1/-
A.P.P.H. Ord.	46/3	28/-	32/6	– 2/6
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/9	
Brit. & Dom. Films (12/-)	27/3	17/4½	17/-	– /6
" " 5½% Pref.	23/4½	20/-	20/7½	– 1/10½
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	13/6	– 1/-
" " Ord.	6/10½	5/6	5/3	– /3
Brit. Lion Studios Ord.	6/6	3/10½	5/-	– /-
" " 6% Pref.	26/-	24/6	20/-	– /-
" " 5% Notes	£100½	£98½	£90	– /2
" " 4% Debs.	£102½	£98½	£98½	+ 10/-
Capital Prov. News (5/-)	20/6	12/-	12/6	– 1/9
Cine Television " B " Ord.	6/7½	2/6	2/10½	– –/1½
Dufay-Chromex Ord. (2/-)	6/0½	3/7½	3/9	– –/9
Gaumont British Ord. (10/-)	28/10½	21/3	19/-	– 1/-
" " " A " Ord. (5/-)	18/6½	12/-	9/1½	– –/4½
" " 5½% 1st Pref.	28/10½	21/3	22/6	– –/7½
" " 3½% Debs.	£109½	£100	£101	—
General Theatres Prefd. (6/8)	28/6	12/6½	23/-	– –/9
" " 3½% Debs.	£105½	£102½	£97½	– 10/-
Granada Theatres 1st Pref.	22/9	19/-	20/-	+ –/6
Humphries, G., & Co. (5/-)	—	—	45/-	—
Kinemas Ord. (5/-)	12/7½	10/-	10/-	– –/6
Mde. Tussaud Def. (1/-)	7/9	4/0½	4/10½	+ –/1½
" " Prefd. Ord.	30/3	22/6	25/-	—
Moss Empires Ord.	48/-	40/-	35/-	– 1/3
" " Cum. Pref.	25/3	23/-	24/-	– –/6
" " 3½% Deb.	£105	£103	£101	– £1
Odeon Ass. 4½% Pref.	—	—	20/6	– –/6
" 3½% Deb.	—	—	£97	– £1
Odeon Props. 4½% Pref.	25/3	21/-	20/3	– 1/6
" " 3½% Debs.	£109	£98	£98	– £3
" " 4% Debs.	£108½	£101½	£101	– £1
Odeon Theatres Ord. (5/-)	53/1½	38/9	35/7½	– –/10½
" " 6% Pref.	30/6	25/9	25/9	– 2/-
P.C.T. 10% Cum. Pref.	41/10½	36/9	31/9	– 4/6
" 7½% " A " Pref.	33/9	30/7½	32/6	– 1/3
" 7½% " B " Pref.	33/9	31/-	32/6	– –/3
" Construction 7% Pref.	33/3	28/3	28/9	– 1/3
Scophony (5/-)	16/-	6/6	4/-	– –/10½
Stoll Theatres Corpn.	24/9	17/9	13/-	+ –/3
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/3	+ –/3
" " 6% Pref. (10/-)	12/3	7/6	9/-	—
United Entertainments Ord. (5/-)	11/11½	10/3	9/- xd	—

John Carroll, Vera Ralston and William Elliott, in Republic's outdoor drama, WYOMING, to be Trade shown by British Lion on August 29 at Studio One at 11 a.m.

Six from Republic for Trade Show by British Lion

DESCRIBED as top budget Republic productions "Will Tomorrow Ever Come," a turf drama, and "Wyoming," saga of early-days in the West, are among the six British Lion Trade shows announced by Sydney Myers, assistant managing director.

"Will Tomorrow Ever Come," starring Don Ameche (in his first film for Republic) and Catherine McLeod, is a domestic drama revolving around the Sport of Kings.

Don, an accountant, throws up his job to train his colt "Gallant Man" for racing fame. Catherine is a shop assistant who befriends the man and colt. After many reverses Catherine and Don marry and "Gallant Man" proves himself to be a champion

The two stars are supported by Roscoe Karns, John Ridgely, Kitty Irish and Joe Frisco. Frank Borzage directed.

Outdoor Subject

"Wyoming," an outdoor drama, stars William Elliott, Vera Ralston and John Carroll. It is the story of a cattle baron, William Elliott, who organises the big ranchers and hires a gang of outlaws to war on the encroaching nesters, but when his daughter and foreman, Vera Ralston and John Carroll, leave him he sees his mistake in time to prevent bloodshed and so save their lives.

Mme. Maria Ouspenskaya, George "Gabby" Hayes and Albert Dekker head a strong supporting cast. Joseph Kane produced and directed.

Fishing Drama

Cast in the rôle of a half-breed Indian girl, Adrian Booth is said to have registered a remarkable performance in Republic's "Spoilers of the North," a virile yarn of the Alaskan wilds, in which she is co-starred with Paul Kelly and Evelyn Ankers.

The action takes place in the Panhandle section of Alaska, where Paul Kelly operates a salmon fishing business. Arrogant with the power he has acquired, he over-steps himself when he pledges more fish than he can deliver, in order to get a large cash advance from a canning firm in Seattle. Evelyn Ankers is executive-secretary of this firm, and falls in love with the fisherman. She goes to Alaska to marry him, and unwittingly becomes embroiled in his illegal schemes.

The supporting cast is headed by Roy Barcroft. Richard Sale directed.

Fast-Paced Newspaper Thriller

Dale Evans plays a sophisticated rôle in "The Trespasser." Co-starring with her is Warren Douglas. Janet Martin and Douglas Fowley, with a supporting cast headed by Adele Mara and Grant Withers.

George Blair and William J. O'Sullivan directed and produced this film, which centres on a newspaper office in which the principals are employees. The literary editor, erstwhile member of a gang who forge rare books, is murdered. A junior reporter begins to investigate into the crime and uncovers the culprits

Musical Western

Five new Western songs are introduced in Republic's musical Western, "Heldorado," which stars Roy Rogers. Opposite Rogers, for the last time, is Dale Evans, while the supporting cast is again headed by George "Gabby" Hayes and "The Sons of the Pioneers"

The story is based on the events of

(*Continued in column 3*)

WHERE AND WHEN TO SEE THEM

Heldorado, Friday, August 22, Hammer Theatre, 11 a.m.

Spoilers of the North, Monday August 25, Hammer Theatre, 11 a.m.

The Trespasser, Tuesday, August 26, Hammer Theatre, 11 a.m.

Will Tomorrow Ever Come, Wednesday, August 27, Studio One, 11 a.m.

Blackmail, Thursday, August 28, Hammer Theatre, 11 a.m

Wyoming, Friday, August 29, Studio One, 11 a.m.

PEOPLE

MacGregor Scott Appointed Pathe P.R.O.: Three A.K.C. Promotions

MACGREGOR SCOTT has been appointed public relations officer of the Pathe organisation. He joined Pathe in 1943 as circuit manager and, later, was promoted to the post of branch supervisor.

H. E. (CHICK) ELLIS, as reported in last week's issue, has been appointed assistant sales manager.

Ellis became a salesman for Warners-First National at Glasgow 21 years ago and later became branch manager at Dublin and Birmingham. In 1936 he was promoted branch supervisor at head office and, in 1941, became controller of the sales promotion department.

To meet the expansion of A.K.C. business the Board has appointed three deputy general managers. A. F. JACKMAN, in charge of production, holds one of these appointments, and GEOFF SEGAL, who has for some time been exhibition manager is appointed to another. In consultation with the general manager, Geoff Segal will still continue to act in all major trade negotiations.

J. LATREILLE, who has been with the Corporation as a district manager both at home and overseas, takes Geoff Segal's place at head office in charge of the entertainment department.

L. DENTON, manager of the Odeon, Bristol, has left the city to take over the managership of the Capitol, Cardiff, and is succeeded at the Bristol house by S. C. BEACHAM, who comes from the Odeon, Guildford. Mr. Beacham has been with the Odeon company for some ten years, and in his appointment to management of the Bristol Odeon he takes charge of one of the premier theatres in the West Country.

CHARLIE DENHAM, chief projectionist at the Vestry Hall, Bristol, has given up that position and has left the kinema business altogether. He has been at the Vestry Hall for 25 years, and must hold the record amongst Bristol projectionists for service at one kinema.

"CHIC" ELLIS *MacGREGOR SCOTT*

P. H. GRIFFITHS, who has just joined the Liverpool branch of Walterdaw Cinema Supply Co. as traveller, had been with Western Electric for 17 years, first as an instructor-operator and then service inspector. He will operate on the Lancashire territory north of Preston. His father was manager of the Claughton, Birkenhead, and and retired from business a short time ago. He is now residing in Blackpool.

Continued from previous column

a colourful gala in Las Vegas. Rogers, a captain in the Rangers, is informed that forged notes are passing over the gambling tables, with the result that an investigation has been requested.

William Witney directed this film from an original screen play by Gerald Geraughty, and Edward J. White was associate producer.

Murder Story

William Marshall, Adele Mara and Ricardo Cortez lead the cast of "Blackmail." The picture was directed by Lesley Selander, and the featured players include Grant Withers, Stephanie Bachelor and Richard Fraser.

As the victim of a blackmailer, Ricardo Cortez is the pivot around which the action takes place.

Cortez, threatened by an ex-girl friend, Stephanie Bachelor, hires William Marshall, a private detective, to handle the affair for him. Marshall saves his life, and, with the aid of a police investigator, manages to solve the mystery of two deaths and discovers the murderer.

FILM RIGHTS OF A PLAY

Korda Alleges Infringement

On the grounds that "Gardenia Lady" was a musical version of "Cyrano de Bergerac," of which they owned the kinema rights, London Film Productions and Sir Alexander Korda asked for an interlocutory injunction to restrain the production of the play at Leeds on August 11.

The action was heard on August 6 in the Vacation Court by Mr. Justice Jenkins.

Plaintiffs alleged that the play was an infringement of their rights. This was denied by K. E. Shelley, K.C., for Ceelow Productions, Ltd. "Gardenia Lady," he said, was to go on a 16-weeks' tour before coming to London.

Mr. Justice Jenkins suggested the parties might come to some arrangement pending the trial of the action.

Counsel agreed to a speedy trial in October, the defendants undertaking to keep an account and to set aside in the joint names of the parties' solicitors 50 per cent of the net profits after payment of production and running expenses.

No order was made on the motion and Mr. Justice Jenkins directed that the costs would be costs in the action.

Film Star to form Cricket Team

Sir C. Aubrey Smith, at present in Britain making a film, is to take a cricket team of several film stars to Birkenhead on September 7 to play a team chosen from members of the Bowler Hat Club, at Oxton's ground.

Among the film artists who will take part are Trevor Howard, Jack Warner, Dermot Walsh and Dennis Price.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period May 12 to June 13, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
MAY 14.				
Life is Nothing Without Music.	Exclusive ..	Inspiration Pictures.	3,060	Br./E. 10266
MAY 19.				
Someone Wasn't Thinking.	Horace S. Coxall	Scottish National Film Studios.	3,150	Br./E. 10271
MAY 21.				
Marriage in Danger ..	Renown ..	John C. Stagg	3,445	Br./E. 10272
This is Britain No. 1 ..	A.B.F.D. ..	Merlin Film Co.	842	Br./R. 10273
This is Britain No. 2 ..	,, ..	,, ..	1,023	Br./R. 10274
This is Britain No. 3 ..	,, ..	,, ..	955	Br./R. 10275
This is Britain No. 4 ..	,, ..	,, ..	990	Br./R. 10276
This is Britain No. 5 ..	,, ..	,, ..	951	Br./R. 10277
This is Britain No. 6 ..	,, ..	,, ..	1,028	Br./R. 10278
Bank Holiday Luck ..	,, ..	John Baxter Prods.	3,803	Br./E. 10279
New Pathe Pictorial Nos. 144–156 (Series):				
New Pathe Pictorial No. 144.	Pathe ..	Pathe ..	753	Br./R. 10280
New Pathe Pictorial No. 145	,, ..	,, ..	747	Br./R. 10281
New Pathe Pictorial No. 146	,, ..	,, ..	801	Br./R. 10282
Skiways	M-G-M ..	Assoc. Screen News	836	Br./E. 10296
Australian Diary No. 3	,, ..	Australian News and Information Bureau.	921	Br./E. 10297
Australian Diary No. 4	,, ..	,, ..	927	Br./E. 10298
Watch Over Japan ..	,, ..	,, ..	959	Br./E. 10299
Snowdonia	,, ..	Inspiration Pictures.	1,466	Br./R. 10300
Shadows	,, ..	British Foundation.	1,529	Br./R. 10301
Bright Idea	,, ..	,, ..	1,611	Br./R. 10302
Take My Life ..	G.F.D... ..	Independent Producers.	7,145	Br./TR 10303
The Brothers	,, ..	Triton Films ..	8,193	Br./TR 10304
JUNE 6.				
Squirrel War (Serial):—				
Ep. 1.—*The Doll's House.*	G.F.D... ..	Analysis Films	1,005	Br./R. 10361
Ep. 2.—*The Storm* ..	,, ..	,, ..	1,100	Br. /R.10362
Ep. 3.—*Springtime*	..	,, ..	880	Br./ R. 10363
Willow Tree	,, ..	G.B. Instructional.	1,297	Br./R. 10364
Country Comes to Town	,, ..	,,	1,458	Br./R. 10365
JUNE 9.				
Paddy's Milestone ..	Exclusive ..	Elder-Dalrymple Products.	3,026	Br./E. 10368
New Pathe Pictorial Nos. 144/156 (Series):				
New Pathe Pictorial No. 147.	Pathe ..	Pathe ..	783	Br./R. 10369
New Pathe Pictorial No. 148.	,, ..	,, ..	776	Br./R. 10370
Filmagazine No. 1 ..	Columbia ..	Films of Gt. Britain.	1,454	Br./R. 10383
JUNE 10.				
Bush Christmas ..	G.F.D... ..	Ralph Foster Smart.	6,906	Br./E. 10384
JUNE 13				
Dear Murderer ..	G.F.D... ..	Gainsborough Pictures	8,477	Br./Dr.10390

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
MAY 12.				
The Guilt of Janet Ames	Columbia ..	Columbia ..	7,412	F. 10255
The Well-digger's Daughter.	British Lion ..	Marcel Pagnol Prods.	11,033	F. 10256
MAY 13.				
The Poet and the Peasant	G.F.D.	Universal International.	604	F. 10257
Swell Guy	,, ..	,, ..	7,792	F. 10258
Canine Commandos ..	,, ..	,, ..	606	F. 10259
Lost Honeymoon ..	,, ..	Eagle-Lion ..	6,304	F. 10260
MAY 14.				
The Winner's Circle ..	Warner	Warner	1,496	F. 10261
Super Rabbit ..	,, ...	,, ..	736	F. 10262
Mexican Sea Sports ..	,, ..	,, ..	867	F. 10263
Enric Madriguera and Orchestra.	,, ..	,, ..	895	F. 10264
Baa Baa Blacksheep ..	,, ..	,, ..	833	F. 10265
The Barber of Seville ..	Film Traders ..	Tespi Films ..	8,700	F. 10267
MAY 15.				
Jewels of Brandenburg	20th Century-Fox	20th Century-Fox	5,793	F. 10268
The Fox and the Duck	,, ..	,, ..	578	F. 10269
Winning the West ..	,, ..	,, ..	580	F. 10270
MAY 21				
Strange Voyage ..	Pathe	Monogram ..	5,460	F. 10283
South of Monterey ..	,, ..	,, ..	5,690	F. 10284
Shadow of Blackmail..	,, ..	,, ..	6,213	F. 10285
Dangerous Money ..	,, ..	,, ..	5,934	F. 10286
High School Hero ..	,, ..	,, ..	5,995	F. 10287
Shadows on the Range	,, ..	,, ..	5,123	F. 10288
Her Sister's Secret ..	,, ..	P.R.C.	7,469	F. 10289
Born to Speed.. ..	,, ..	,, ..	5,369	F. 10290
Alice Marble in Tennis in Rhythm.	M-G-M	M-G-M	915	F. 10291
Calling on Costa Rica	,, ..	,, ..	873	F. 10292
Hound Hunters ..	,, ..	,, ..	659	F. 10293
I Love My Wife But !	,, ..	,, ..	814	F. 10294
Toccata and Fugue ..	,, ..	,, ..	870	F. 10295
MAY 22.				
Melody Maestros ..	G.F.D.	Universal-International	1,307	F. 10305
Who's Cooking Who ?	,, ...	,, ,,	601	F. 10306
Mousie Come Home ..	,, ...	,, ,,	642	F. 10307
Apple Andy	,, ...	,, ,,	617	F. 10308
Singing Barbers ..	,, ...	,, ,,	797	F. 10309
Jitterumba	,, ...	,, ,,	1,414	F. 10310
Tex Beneke and the Glen Miller Orchestra	,, ...	,, ,,	1,370	F. 10311
The Loose Nut ..	,, ...	,, ,,	617	F. 10312
Fish Fry	,, ...	,, ,,	605	F. 10313
Pass the Biscuits, Mirandy	,, ...	,, ,,	600	F. 10314
Charlie Spivak and His Orchestra	,, ...	,, ,,	1,366	F. 10315
The Egg and I ..	,, ...	,, ,,	9,670	F. 10316
A Nice Drop of Rain ..	Empire Film Dis.	France Union ..	1,250	F. 10317
Tarzan and the Huntress	RKO-Radio ..	Sol Lesser Prod.	6,514	F. 10318
The Cooper	Film Traders ..	Les Films Etienne Lallier	2,200	F. 10319
JUNE 5.				
The Fabulous Dorseys	United Artists	Embassy Prods.	7,897	F. 10360
JUNE 6.				
Sleepy Time Donald	RKO-Radio ..	Walt Disney Prods. ..	600	F. 10366
The Cat Concerto ..	M-G-M	M-G-M	675	F. 10367
JUNE 9.				
Monte Cristo's Revenge	Columbia ..	Columbia ..	8,184	F. 10371
High Stakes	,, ..	,, ..	4,556	F. 10372
On Boot Hill	,, ..	,, ..	4,596	F. 10373
Renovated	,, ..	,, ..	1,687	F. 10374
Tuesday in November	,, ..	,, ..	1,512	F. 10375
Community Sing No. 102	,, ..	,, ..	876	F. 10376
Community Sing No. 103	,, ..	,, ..	882	F. 10377
Fright Night ..	,, ..	,, ..	1,565	F. 10378
Hot Heir	,, ..	,, ..	1,500	F. 10379
Thrills & Music No. 5	,, ..	,, ..	785	F. 10380
Unsure Runts ..	,, ..	,, ..	671	F. 10381
Boule de Suif ..	G.C.T. Dist. ..	Artis Film ..	9,040	F. 10382
JUNE 11				
Fun on a Week-end ..	United Artists ..	Andrew Stone Enterprises	8,410	F. 10385
JUNE 12				
Two Men and a Girl ..	RKO-Radio ..	RKO-Radio ..	6,647	F. 10386
Riders of the West ..	New Realm ..	Monogram ..	5,325	F. 10387
Gambling Hell ..	Renown ..	John Dellanoy ..	7,200	F. 10388
Trail Street	RKO-Radio ..	RKO-Radio ..	7,586	F. 10389
JUNE 13				
Child of Divorce ..	RKO-Radio ..	RKO-Radio ..	5,584	F. 10391

The registered title of the film "Broadway Limited" (F. 4739), registered on November 29, 1941, has been altered to "The Baby Vanishes."

The registered length of the film "Freddie Steps Out" (F. 9944) has been altered to 5,636 feet.

*** Directions under Section 7 (4) of the Cinematograph Films Act, 1938, have been issued in respect of the undermentioned films, which will accordingly count for the exhibitors' quota for the year commencing October 1, 1947:—

Thunder Rock (Br./Dr. 5775).
Quiet Wedding (Br./Dr. 3901).
The Stars Look Down (Br./Dr. 2590).
The Young Mr. Pitt (Br./Tr. 5423)

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Date of Registration.	Original length (feet).	Amended length (feet).
Hungry Hill	Br./Tr. 9896	March 11, 1947	9,825	9,172
The High Command ..	Br. 14552 ..	April 5, 1937 ..	7,990	6,689

KEY TO REGISTRATION PREFIXES

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

KINE SERVICE SECTION

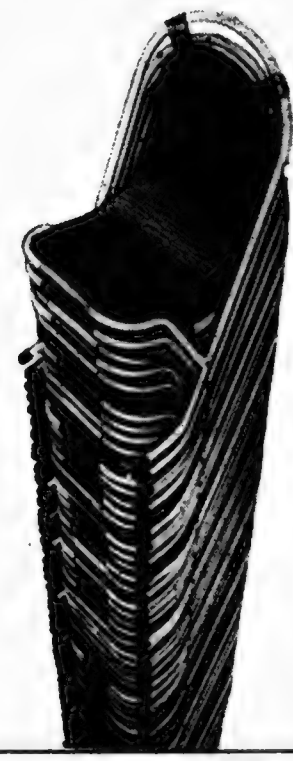
TECHNICAL • MANAGEMENT • SHOWMANSHIP
MUSIC • PEOPLE • TRADE SHOWS

"Sit it Out? DONT MIND IF I DO!"

says

TWO-TON TESSIE O'SHEA

Star of Screen, Stage and Radio



"Stak-a-Bye" Chairs and "Fold-a-Bye" 3-Fold Tables are the ideal combination for use in restaurants, cafes, ballrooms, concert halls and wherever appropriate furniture has to be provided that will stand up to wear and tear, yet be light and easy to handle. Soundly constructed and rigid in use, "Stak-a-Bye" Chairs and "Fold-a-Bye" Tables have the great advantage of being able to be stacked in an amazingly small space and in very little time. Their attractive and almost indestructible plastic finish in various colour combinations enables them to harmonise with any decorative scheme, and the rubber-ferruled legs on the chairs eliminate noise and protect floor surfaces. When used in rows "Stak-a-Bye" Chairs can be rigidly fixed together by means of special clamps designed for the purpose. No permits for purchase are necessary, and your orders or enquiries will receive our immediate attention. Retail prices—"Stak-a-Bye" Chairs **32/5** each plus **7/6** P.T., "Fold-a-Bye" Tables **70/6**d. each plus **16/5**d. P.T. Special terms to large consumers. Please write or 'phone.

STAK-A-BYE TRADE MARK
tubular STEEL CHAIRS & TABLES
& FOLD-A-BYE TRADE MARK
3-FOLD TABLES

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FOLD-A-BYE 3-FOLD TABLES

In two seconds the "Fold-a-Bye" 3-Fold Table can be changed from a table of normal height to a coffee table or an upright screen.

Advertising critics tell you* why. *Look at "Advertiser's Weekly"—"brilliant" "the best screen advertising we have seen," they say.

Advertising films that bring their message home—and give 100 per cent. interest and enjoyment at the same time. That is screen advertising at its best—and that is the *only* sort of advertising film distributed by Langfords. The best-seller advertising film—the most attractive, most entertaining advertising film—*that* is the LANGFORD WAY!

Read recent issues of Advertiser's Weekly. There you will see the films distributed by Langfords described as "first-rate," "a magnificent piece of work," "marvellous photography," "technically brilliant"!

Here are some of the reviews in detail.

Of "*The March of Science*" (*Alasil*) the reviewer says "Here, clever montage stresses the whirlwind rush of man's creative abilities against the more sober progress of the laboratory. X-rays, once the perquisite of the rich, are now available to the masses, a factor which makes for a healthier and safer community. Technical subject which has been intelligently handled."

And of "*Visiting Day*" (*Stephenson's Floor Polish*). "At first sight a maternity ward and floor polish would seem to have little or nothing in common and yet the 'tie-up' is as natural as the theme of this entertaining little cam[illegible] There is a disarming naivete in the narration which ai[illegible] both husbands and wives conscious of the labour-sav[illegible]ties of Stephenson's Floor Polish. For me this was ea[illegible] best advertising film which I saw last month."

"*[illegible] of Merit*" (*Player's Cigarettes*). "Players of Merit No. 3 d[illegible]th tennis and introduces Miss Mary Hardwick. These shorts are now well established as a series, and in this new edition Raymond Glendenning is, as usual, the commentator. There is no doubt that tennis enthusiasts will find the tips passed on by Miss Hardwick most useful. Particular attention is paid to the illustration of a perfect forehand return and here excellent slow-motion photography plus a concise commentary combine to present a 'lesson' which should be clear even to the dullest 'rabbit.'"

Every one of these films is colourful, imaginative, newsy. And every one is written by experts, photographed and produced by experts—in studios where every modern device for brilliant technique is available. *Every* film from Langfords is top-level—from the advertising point of view—and from the entertainment point of view.

Remember—

1. ***Langfords have been buying screen space since* 1912.**
2. ***Langfords pay the maximum rentals for the shortest playing times.***
3. ***Langfords are interested in screen rights for both slides and films.***
4. ***Langfords are the biggest buyers of screen space in this country.***

LANGFORD AND COMPANY LTD

Head Offices: 124-128 FINCHLEY ROAD, N.W.3. ***Telephone:* HAMPSTEAD 4424 (*10 lines*)**

MANAGEMENT

by THE MANAGER

Prepare a Campaign *Now* for the Hard Fight Which Lies Ahead

THE dark nights are on their way, cold weather is only just a few squares along the calendar; in other words, the showman's season is almost upon us, with all its implications. Managers are preparing for that most important period when we hope to make most of the year's profits.

Have you started yet?

Interior lighting must be altered from the cool greens and steel blues to reds and ambers. The draughty corners so acceptable in the summer are now being masked off. Leaking joints are being secured, tiles refixed, and the false roof examined. The fuel controller has been coaxed to make coke supplies easier, perhaps, and new gadgets are being fitted to boilers.

I wonder what else we can do. I would like to exchange views with brother managers about how we can best nurse our patronage through this forthcoming winter. All the evidence suggests that business will be below last winter's; staggered working hours, less money, more anxiety about the future, and a possible scarcity of attractive films, are likely to be contributory factors.

The time is opportune to start a campaign to popularise the kinema on general lines. The Rank Organisation is already doing this nationally, and there is no reason why we shouldn't add our weight locally.

We have the save-fuel angle, community singing, performances with civic recognition, personal appearances of film stars and local celebrities, and other similar ways of bringing our own particular houses into the minds of the local public.

Request interludes are popular in many districts, and exhibitions offer a wide field to explore. I understand that the Rink, Finsbury Park, has recently run a most ambitious and successful exhibition in conjunction with the Labour Exchange.

It is going to be a hard fight this winter. Then let us get together and pool our ideas for the benefit of the Industry at large, and our own kinemas in particular. The important thing is that we mustn't sit still and assume that everything is going to be all right without effort on our part. That would be a very dangerous thought at this period.

Press Criticism

AT long last a national newspaper has introduced a film critic who devotes most of his column to telling the story of the films he has viewed. Admittedly, this reporter is apparently a guest doing holiday relief, but it is such a pleasant change to find a film column these days devoted to the original purpose of telling readers the story of current releases that I just had to mention it. I know that the prestige of the paper concerned will not suffer in consequence.

Honesty Pays

HERBERT WILCOX complains that the reissue of old British films featuring now-famous stars is spoiling the American market. The situation is not quite the same in this country, but indiscreet exploitation of reissues here may prejudice our business.

There is a market for reissues, and patrons are quite willing to pay money to see them, provided they know what they're paying for. It is not only ludicrous to see—as I have seen—James Mason's name billed over the title of a film in which he was a featured artist. It is dishonest because the inference is that it is a new film.

Publicise reissues if you must, but be honest in your advertising and the public will accept them without complaint.

Superannuation Schemes

IN a rather sad letter of congratulation on my recent appeal for Glebelands, a near-old manager says that he is quite disposed to end his days in our rest home, but would prefer a fireside of his own.

I don't blame him for these sentiments, and, while it is good to know that many managers are provided for in their old age by superannuation schemes sponsored by major circuits and some independent exhibitors, it must be confessed that there are many who do not know what the future has in store for them—apart from Glebelands. I understand that both the C.E.A. and S.C.M. are contemplating something of the kind. I hope to hear of definite action quite soon, because nothing is more likely to inspire managers with enthusiasm than the knowledge of security in their old age.

Managers' Club

I HOPE that my suggestion for a managers' club hasn't been misinterpreted. A correspondent writes to say that he tried for a whole week in Charing Cross Road to secure premises for a club without success. He was, apparently, offered the lease of a typical "dive" for extravagant premiums.

I do wish it to be firmly understood that, in my opinion, the drinking bar should be subsidiary to the other amenities. I even, during a spot of wishful thinking, had the idea that one of the film companies would be able to spare, at a nominal rental, sufficient space for such a project. My correspondent is a kinema manager of long standing and with some experience of running clubs, so, if any reader wishes to get in touch with him I shall be happy to act as an intermediary.

Prisoners of War

FEELINGS concerning this controversy must, necessarily, be governed by local public opinion, and it will vary from district to district. But my own personal view is that there is no adequate reason why these fellows shouldn't be given the chance to enjoy the relaxation of kinema entertainment. When I see them, I cannot help feeling a certain amount of compassion. I feel that we should treat them as we would have wished our own kith and kin to be treated if the positions were reversed. And, to clinch my argument, my own house was blitzed, but I wouldn't blame the German prisoners of war who come to my kinema, for the damage entailed.

In the event of antagonism from patrons, it would be quite easy for prisoners to be segregated in some part of the theatre where members of the public needn't sit near them if they don't want to do so. In this business of ours, narrow-mindedness has no part.

Sunday Film Publicity

IT is irritating to find, very often, that publicity material for films booked for Sunday only is not available. The excuse is that supplies are out of print—but that, surely, is not a good enough answer. So long as film stock is being rented, stocks of publicity material should be maintained.

When the theatre front is the manager's pride and joy, imagine his views about the renters concerned when he finds that stills for his Sunday film are not available. Publicity sites advertising Sunday programmes are often in an important position on the theatre front. To leave the site empty not only spoils the look of the lay-out but suggests to the prospective patron that the Sunday attraction isn't strong enough to merit the printing of stills or other publicity.

Sam Butchart Replies To:—

A QUESTION ON S.C.M. SUBSCRIPTIONS

AT a time when the word "removal" is uppermost in my mind, I should like to remove a certain amount of uneasiness in the mind of "The Manager."

He states that as yet he has not received a receipt for his subscription. Let me assure him, and all other managers in the country who have seen fit to join the Society of Cinema Managers and have sent us a completed application form for membership and the subscription, that receipts have been forwarded to all advising them of their membership numbers. Should it be that "The Manager," or, in fact, any other manager in the country has not received such an acknowledgement, I should be pleased if they would contact me in order that I might look into the matter and, if necessary, issue a duplicate.

"The Manager" will doubtless appreciate that the task of sorting out some 1,100 applications into branch formations is in itself a fair task to be undertaken in one's spare time and let him not forget that there are still many cases being dealt with each week arising from exhibitors' non-compliance with the conditions set forth in the National Agreement.

Rules books are in course of printing. I hope eventually to forward to each member a card, a rules book and a copy of the first issue of the official organ of the Society to which your correspondent refers in his article.

SAM BUTCHART,
National Secretary.

Society of Cinema Managers,
164, Shaftesbury Avenue, W.C.2.

SHOWMANSHIP

Company of Showmen's Annual Awards: Judging Started

THE KINE. Company of Showmen's 1946-47 year has come to an end. The judging is on. In other words, the difficult task of selecting the Champion Showman of the year is proceeding slowly, but surely. With the co-operation of my predecessor, who, it will be remembered, conducted these pages for the greater part of the period under review, I am assembling the facts and figures, which, when added up, will lead to the announcement of the winner and runners-up.

It is a long and arduous task. There are so many factors to be considered. First and foremost, one must take into account the consistency of effort maintained by individual managers over the whole year. Each campaign submitted must be considered on its merit. Apart from originality in treatment of an idea, imagination, resourcefulness, special stunting and routine work, other points which must be carefully weighed in the adjudication are type of hall, area in which the kinema is situated, and the resources available to the manager concerned.

In the meantime, the Company of Showmen has entered into a new year, and I take this opportunity to extend a welcome and offer good wishes to old and new members and to those showmen who are hoping to gain entry into the select Company in the very near future.

The year ahead is going to be an extremely difficult one. The unprecedented economical crisis with which this country is faced and the measures to be taken by the Government to reach stability are almost certain to have a profound effect on the box-office.

More than ever, the prosperity of this business depends upon the energy and resourcefulness of the manager. Go to it then, and I wish you luck.

FOR the benefit of newcomers, here are the rules for achieving membership of the Company.

Six mentions must be obtained in these columns within a period of six months. Having obtained the necessary mentions send to me your claim for membership, giving the dates of the issues in which the mentions appeared. In due course you will receive your certificate of membership which is valid *for one year only* from the date of issue.

To obtain a subsequent certificate and renewal of membership you must obtain six mentions *within any six months* during the year that you hold the certificate. You can then, upon the date of expiry of your membership, claim a renewal.

As soon as you are elected to the Company you automatically become eligible for the monthly award of £5 and for the annual Championship award. A manager of an independent kinema successful in the monthly competition will receive an additional £5—that is £10 in all. If you win a monthly prize for exploiting a Columbia picture, then this company will award an additional £5.

Chester Team Again

ONCE more, the Odeon, Chester, team of showmen—manager G. S. Jolliffe and his two assistants, A. H. James and G. H. Harrop—have done a fine job in their exploitation for "Black Narcissus."

They secured from Pinewood studios a "set piece," used in the making of the film. This was erected in the theatre lounge and effectively illuminated. During the week of playdate the set was transferred to a local garage and exhibited in their spacious showroom window, tieing-up with Triumph cars.

Posters affixed to the set and cars respectively carried the wording, "Another British TRIUMPH of the screen," and "Another British TRIUMPH for the road."

An original stunt, which resulted in excellent publicity for the film, was staged in the local park. Realising that nine out of ten people always stop and glance at a floral lay-out, Jolliffe arranged for a bunch of narcissus, sprayed black and accompanied by a ticket worded "'Black Narcissus'—Odeon, to-day," to be placed in the centre of a flower border in the park.

Six other tie-ups were also made with local tradesmen.

Key to Success

"A NEW twist on an old stunt" is the description applied by J. Barker, Palace, Lancaster, to a throwaway used to advertise "Dead Reckoning." It took the form of a key with label attached, on which was printed the wording "The Key to the grandest entertainment in Lancaster. Humphrey Bogart . . . in 'Dead Reckoning,' Palace Theatre . . ." Two hundred of these were dropped in various parts of the city.

Barker also distributed bookmarks through the medium of the public- and privately-owned libraries and made wide use of posters worded, "Care + Road Safety = Dead Reckoning." The latter were handed over to the police officer in charge of road safety, who accepted responsibility for posting them in the city.

Worthing Round-up

G. E. EVANS put on some special publicity for "Duel in the Sun" at the Plaza, Worthing. He hired three horsemen, whom he dressed as characters in the film, and they cantered around the town.

A tie-up was made with Snap-Photos. This sea front firm featured two life-size effigies of Gregory Peck and Jennifer Jones, with apertures in which heads could be inserted. A notice read: "Go all Western and have your photograph taken as Gregory Peck or Jennifer Jones."

Evans also made good use of a two-masted speed boat which carried a banner advertising the film. At night this was illuminated. A dual-masted craft beached on the sands was also used as a streamer site.

Furniture Tie-up

A VERY successful tie-up with a furniture and radio store was made by L. H. T. Hodson, Capitol, Barking, for "The Time, the Place and the Girl."

Two displays of furniture and radios were set up in the theatre, and in return a shop window was

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

Kenneth B. Parker, Picture House, Dunoon.

R. Cowgill, Kings, Bristol.

Commander Campbell, author and B.B.C. "Brains Truster," welcomed at Newcastle station during his tour for IT'S A WONDERFUL LIFE (RKO-Radio). He is seen with Jimmy Arnott, RKO-Radio's branch manager, Rick Beresford, area publicity representative, Mrs. Charlesworth, Women's Land Army, J. Dixon, manager, Westgate Cinema, Aubrey Bustin, RKO exploitation controller, Mrs. Clements, W.L.A., Chris Hewitt, G.B., and Selwyn Taylor, G.B. circuit publicity manager

This car with dummy figure attached to the bonnet was used by A. Crossland, Gaumont, Birkenhead, as a street parade for IT'S A WONDERFUL LIFE (RKO-Radio). Apart from boosting the film it provided support for Birkenhead's Safety First Campaign. The Camelaird Male Voice Choir, from the famous shipyard, was featured on the stage as an additional attraction at the Gaumont each evening during the week the film was being shown

placed at Hodson's disposal in the furniture shop. The main tie-up here was "When the time, the place and the girl have been arranged come to us for your requirements in modern furniture."

The radio tie-up was slightly different. A television set was on show among other radios, and an art card placed alongside carried the message, "Now is the time, Grey's is the place, and the girl will see, hear and be thrilled." A still from the film was also cut down to fit the television screen to give the effect of a picture being received.

Goodwill Campaign

B. H. GOODMAN, Savoy, Grimsby, sends me details of his goodwill exploitation, carried out for "This Modern Age—Coal Crisis."

A private show was held at the theatre for the civic dignitaries of the town, prior to the film being screened to the general public.

In addition to the invitation sent out by Goodman, the Mayor also sent a letter to the guests stressing the importance of the film, and finished his letter by saying he hoped to have the pleasure of meeting them at the preview.

Mr. Goodman, who had only taken over the management of this theatre three weeks prior to the preview, adds that it gave him a marvellous opportunity of meeting the people of civic importance.

Apart from this, he arranged an attractive window display in the showrooms of the local gas company.

Safety First Exhibition

LEARNING that a Road Safety Exhibition was being held in the town, T. W. Bentley, of the Whitehall, Rotherham, contacted the local Road Safety Committee and persuaded them to co-operate in exploiting "Traffic With the Devil."

Posters, giving details of the exhibition and film, were displayed in all the corporation transport vehicles, in private cars and on sites throughout the town.

The police used loudspeaker cars at the local agricultural show, which took place a week before the exhibition, advertising both the exhibition and the film. Similar information was given out at the County Grammar School, and published in the local Press.

Poster Publicity

POSTER advertising of a novel nature was used by Ralph Phillips, New Cross Kinema, to attract public interest in "It's a Wonderful Life."

For a front-of-house display he had a special printed poster reproducing the headlines in a morning paper, "Beer scare, cigarettes dearer, fares up," and below was the message: "Who cares—see 'It's a Wonderful Life' at New Cross Kinema and you will find that life is really worth living."

Man With X-Ray Eyes

FOLLOWING up a story in the *Sheffield Telegraph*, managers Telford and Bill Brown, of the Forum and Capitol, Sheffield, were quick to secure the engagement of a local man claimed to have the remarkable powers of being able to see whilst thoroughly blindfold.

He was booked to make ten appearances at the two kinemas within the week of the newspaper article appearing.

Utility Tie-up

WHEN showing "The Razor's Edge" at the Gaumont, Frome, of which he was in charge as relief manager during a two-week holiday period, D. A. Presto arranged two window tie-ups.

He had a full window display at a Frome furniture shop from the angle of "The Fine Edge of Utility Furniture." He also had a display of utility furniture in the foyer of the theatre, using the same slogan.

Another window in the town where he had a show was that of a display artist. Here again he had the use of the entire window and devoted it entirely to matter about the picture.

Painting Competition

C. SIMMONS, Coliseum, Litherland, near Liverpool, secured the co-operation of a local newspaper in organising a painting competition to publicise "Song of the South." Three hundred and fifty forms giving an outline of the subject to be painted, were distributed at the Saturday morning performance for the "Chums' Club," and of these over 200 were returned completed. The six book prizes were distributed by the writer of the children's feature in the newspaper.

Lancing's Jane Russells

FRED BULL, Odeon, Lancing, organised a Jane Russell competition, with the help of a local photographer, for "The Outlaw."

Jane Russell's physical measurements were published through the medium of posters and microphone announcements, and the ladies were invited to submit photographs of themselves, the idea being that the entrants most closely conforming to the star's figure would be the winners of prizes, awarded by the photographer, who also acted as judge.

The competition was given wide publicity in the local Press, by posters and a window display at the photographer's premises.

"Narcissus" Displays

PUBLICITY carried out by E. C. Carter at the Odeon, Chadwell Heath, for "Black Narcissus" featured tie-ups with two bookshops, a florist and a cosmetic salon.

Window displays were given on the following lines. In the bookshops an outsize in books with a large replica of the original cover showing Deborah Kerr was exhibited, together with a huge black narcissus. In the centre was an appropriately worded display card.

A more subtle line was taken in the florist's. An imitation black narcissus was placed among a bunch of ordinary narcissus, and a showcard in the foreground carried the message, "This is one of two 'Black Narcissus' to be seen in this district—the other is at the Odeon"; then followed the date of presentation.

"Black Narcissus" perfume was the tie-up in the cosmetic salon. Here again an art card was utilised, worded "'Black Narcissus' perfume is scarce, but you can scarcely miss the opportunity to see 'Black Narcissus' at the Odeon."

During the week of playdate the Mayor of Dagenham attended and presented five copies of the book to patrons holding lucky tickets. The Mayor was also presented with 12 copies to distribute among local hospitals.

By No Means Backward

A NOVEL method of drawing patrons' attention to "Margie" at the Odeon, Llanelly, was utilised by manager O. T. Lewis.

Patrons entering and leaving had their attention drawn to the film by a notice carried on the backs of the two doormen's tunics. These read "Your inspiration next week—Jean Crain as 'Margie.'

Passers-by could not fail to see the notices when the doormen were attending to the queues at each side of the theatre. The material used was the cheapest type of plastic and, with the lettering, cost next to nothing to produce.

Holiday Spirit

AN appropriate tie-up with Butlin's Holiday Camps enabled Jack Roberts, Granada, Tooting, to secure some effective publicity for "It's a Wonderful Life."

Butlin's provided a 25-ft. by 5-ft. display in the foyer illustrating the "Wonderful Life" that could be enjoyed at any of their camps. Prizes of a free holiday and free week-ends for two were awarded to winners of a Happy Couples Competition, which was staged on Dunmow Flitch lines.

W. Goodman, entertainments chief of Butlin's, "defending" and J. Roberts "prosecuting," donned gowns and wigs for the trial on the stage, and a lot of good-humoured fun was obtained from the cross-examination and the sentencing of happily married couples to holidays.

The Inner Man

G. W. HURT, Odeon, Temple Fortune, is a great believer in the adage—"Look after the inner-man and the rest takes care of itself." It proved a profitable point when he distributed in the vicinity 1,000 attractively printed caller-cards worded, "Phone Speedwell 9741 for your best food and entertainment." Dozens of people responded to the invitation and they were reminded that "The Man Within" was the feature attraction.

Combined Operation

E. F. JOHNSON, Majestic, Leeds, obtained the services of members of the T.A. and Regular Army in his campaign for "It's a Wonderful Life." A recruiting office was set up in the main entrance where photos and posters were exhibited showing the various trades in the Army, together with stills from the film.

An N.C.O. was in attendance to answer any questions from would-be recruits. On the Saturday before playdate the T.A. staged a procession through the town, and streamers carrying the film's title were affixed to all vehicles in the armoured column. A tank was also on exhibition outside the Town Hall, and here again a streamer was shown.

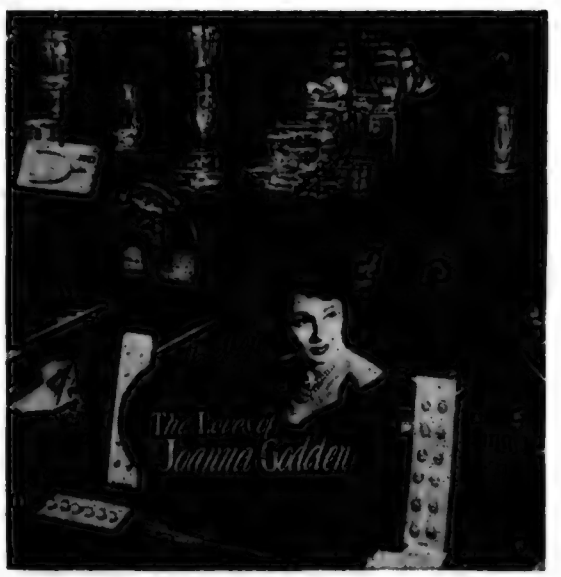
Holiday Mood

CO-OPERATION of Hastings Corporation's publicity department enabled J. S. Livingstone, Victoria, Stoke-on-Trent, to arrange an excellent display for "Holiday in Mexico."

The foyer was decorated with flowers and plants

Continued on page 40

A local milliner co-operated with J. S. Sackier, Odeon, Brighton, in this tie-up for the pre-release run of SO WELL REMEMBERED (RKO-Radio). Hats designed by the milliner on the lines of those worn by Martha Scott were featured



The simplicity of this card—white lettering on black, with a photograph of Googie Withers—makes it stand out admirably amid the array of silver and jewellery. It was one of a series of tie-ups by F. W. Salter, Palmadium, Palmers Green, for the Ealing film THE LOVES OF JOANNA GODDEN (G.F.D.)

This graveyard of wrecked cars provided K. D. Edmondson, Gaumont, Chester, with a fine opportunity to tie-in with the local Safety First campaign for IT'S A WONDERFUL LIFE (RKO-Radio)

Music: Edited by Jack Courtnay

Australian Organist Makes a Hit at Brixton Astoria

PAT WALSHAW, manager of the Brixton Astoria, has certainly done a fine job in introducing Penn Hughes, the Australian organist, to the locality.

Without doubt, this visitor from "down under" will prove very popular with Odeon audiences. Possessed of a fine voice and a rather diffident manner, he quickly made friends with the patrons when I saw his show last week.

He opened with a little Dutch song, followed by the ever-popular "A Wild Irish Rose," and I must pay tribute to the excellence of his accompaniments and to Pat Walshaw for his fader control.

Perhaps the best item was his clever parody, entitled "My Wife," and the least interesting, his interpretation of Kreisler's "Liebesfreud." While Penn scored a well-deserved success, I am quite sure that if his act were tightened up and produced with a view to aiming at a climax it would be one of the most popular organ acts in the country.

He has everything in his favour—voice, appearance and manner.

Talent Competitions

A.B.C. organists have been busy assisting with the talent competitions which are being conducted by the circuit.

A. E. Foster, manager of the Forum, Ealing, however, seemed to be very happy about the whole thing, saying, "Undoubtedly it helps business." While extending my congratulations to Doreen Chadwick on her excellent work in spite of the limited material, I must confess I sympathised with her greatly. There seems to be an acute shortage of real talent.

She coped with the first entry, "a singer of Irish ballads," gallantly, for without doubt, if he had not been so announced nobody would have known. Then followed "a pianoforte solo" by a young lady who experienced difficulty in turning over the music and keeping a recalcitrant lock of hair out of her left eye. This affected her technique somewhat.

Outstanding was the harmonicist who knew just what he wanted and insisted on "no" spot. This might have worked if he could have found in the dark which side of the instrument to blow! Thanks to the alertness of Foster, who spotted the trouble and brought up the foots in order to get him out of his difficulties, he finally got under way.

Three members of the audience judged the applause, and on this occasion a young lady who sang "Begin the Beguine" was admitted to the semi-finals.

What has happened to all the talent? Where are the fiddlers, comedians, tap dancers, conjurors and cartoonists?

I am assured that at least 90 per cent. of the entrants are singers—or should I say crooners—and, of course, it is difficult to put any sort of balanced programme on unless the entrants are varied.

Incidentally, Frank Newman is assisting with the contest at the Dominion, Harrow, for the next two weeks, following the departure of Brian Rodwell who has been called to the Services.

Frank, in spite of the fact of only having a piano, is enjoying his stay as it gives him an opportunity of meeting old friends.

Stan Smith, of the Regal, Great Yarmouth, is being kept very busy with requests from the boys in S.E.A.C. for the "In the Interval" programmes he is presenting. Quite a few organists are making a big feature of this.

Vaughan Williams, of Birkenhead, who recently won the Carroll Levis "discoveries" competition at New Brighton, Wallasey, is deputy organist at a Liverpool kinema, playing regularly on Saturdays. When he was recently demobilised from the Army, Mr. Williams was coached by Frank Gordon on the Compton organ at the Plaza, Birkenhead.

SHOWMANSHIP—continued

and a model sailing ship of the sixteenth century period, set against a background consisting of an attractive still-board bearing the caption, "For entertainment, see 'Holiday in Mexico,' and for a holiday go to the lovely resort of Hastings."

In the lounge was a miniature beach and in the background were illuminated pictorial cut-outs of various shots of Hastings' sea-front. A colourful array of flowers and a large composite art card giving details of the film completed the display.

Incidentally, the whole of this display was brought over 200 miles by lorry from Hastings.

A Tall Story

A LOCAL newspaper story about a Greenland shark being caught off the coast of Whitby gave A. Wolfson, Empire, an excellent opportunity for boosting "A Game of Death."

The shark was put on exhibition in the harbour for three days and Wolfson immediately had displayed around the town posters worded: "A fight to the finish. A game of death. See the monster fish on exhibition at the Fish Quay. See 'A Game of Death' at the Empire." Photographs of the shark were placed on the walls around the foyer, and cuttings from local newspapers were pasted alongside.

Other Credits

A. C. A. White, Odeon, Peckham ("Bush Christmas"); K. B. Hann, Astoria, Old Kent Road ("Welcome Stranger"); E. W. Cross, Picture House, Balham ("The Beginning or the End"); Pat Walshaw, Astoria, Brixton ("Dear Murderer"); Ken Rowland, Odeon, Weston-Super-Mare ("Black Narcissus"); H. Clayton-Nutt, Broadway, Eccles ("Green Hell"); R. G. Mason, Gaumont, Sheffield ("Magnificent Doll"); J. Hops, Savoy, Lincoln ("Time, Place and the Girl"); Martin Loveridge, Rex, Andover ("King Kong"); Leslie J. Harris, Odeon, Leeds ("A Woman Destroyed"); H. J. Court, Regent, Portsmouth ("The Brothers"); H. Pease, Odeon, West Hartlepool ("Black Narcissus").

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—The Manager, "Kine Weekly," 3rd April, 1947

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TECHNICAL

OBSERVATION WINDOW

A New Projector with a High Degree of Optical Efficiency

A HIGH degree of optical efficiency has been the guiding principle in the design of the new Ross "Streemlite" projector demonstrated to me by Edwin Oram on Monday.

The projector unit as a whole follows conventional lines. No attempt has been made to follow the post-war practice of designing a totally enclosed projector, but the lamphouse and projector pedestal are of pleasing modern appearance.

The unit has been developed around the Ross G.C. projector head, already familiar to the Trade, therefore, it is in the optical system that main interest lies.

THE optical function of an *f*/1.9 aperture has been used as a basis for the design. It has a 13-in mirror having a working aperture of *f*/1.9, which matches the new 3¾-inch Rosslyte lens.

By this arrangement there is a minimum of waste light; every lumen of light collected by the mirror from the arc is transmitted through the lens.

There are a number of other interesting features, including the magnet mounted behind the mirror. Arranged in series with the arc, it has six turns and maintains a compact arc flame.

I do not propose to go into further detail here—the complete projector is described by R. Howard Cricks in the IDEAL KINEMA published with this issue—except to say from the optical point of view the projector is a first-class job.

E. ORAM

S. GOLDWATER

AFTER the demonstration a tour of the Ross factory gave an indication of production progress.

The first two complete models had reached the testing stage. Other complete lamphouses were awaiting the arrival of the cast aluminium pedestals.

Oram told me that the first models will be available for the market during September. It is hoped in the near future to reach a production rate of ten complete units per month.

SIDNEY GOLDWATER, who, as reported in last week's issue, has acquired controlling interest in Sound and Scene Services from E. R. Mills, is a veteran of the equipment side of the business.

He joined the old Gaumont Co. in 1915, served in the first World War, returned to Gaumont in 1919 and remained with the company until 1927, when he was appointed South Coast representative for Walturdaw. He joined Mills of S.A.S.S. in September, 1945, as sales manager.

Sidney, a quiet-voiced and unassuming personality, told me that the general policy of the company remains unchanged. Although he has plans for the development of its activities, it is too early to reveal details.

WHEN kinema chairs are at a premium it is ironical to hear that 500 tip-up seats have been acquired from a Hoxton kinema to provide additional comfort for Soccer fans in the Queen's Park Rangers Football Club's stand.

As a football enthusiast myself, I have had experience of hard benches in football grandstands and would not wish to deny the Soccer fan of any comfort that may be provided for him, but there must be many exhibitors up and down the country who would have liked the opportunity of getting hold of 500 chairs, presumably in a fairly good condition.

Maybe the transfer fee was much too high!

W. G. ALTRIA

RCA SOUND SYSTEM

IMPROVED ARDENTE HEARING-AID SYSTEM AND SOUND AMPLIFIERS

SOUND amplification equipments for a wide variety of purposes are listed in the product catalogues of the Ardente Acoustic Laboratories.

The name "Ardente" is familiar to exhibitors for its association with the hearing-aid system which, before the war, was installed in more than 300 kinemas and enabled countless people suffering from deafness, to enjoy the talkies or a live show.

Specialised Knowledge

During the war the firm concentrated its energies and specialised knowledge in producing equipment needed for the exacting requirements of modern warfare. Loud-hailing equipments and ships' internal communication systems developed for use by the Royal Navy and Merchant Service were among the company's products manufactured for the Services and used in all theatres of war.

Many of these equipments are being applied to peace-time commercial undertakings. Of interest to exhibitors is the knowledge that the company is again manufacturing hearing-aid apparatus and stage amplification systems incorporating many of the advances in technique developed through wartime experience.

The hearing-aid apparatus comprises type 309 amplifier, inductor coil, microphone for stage shows and lorgnette-type earphones, fitted with combined tone- and volume-control. The standard installation allows for six seats to be fitted with unobtrusive sockets, into which the lorgnette earphones are plugged, but up to 50 points may be installed if required. Concealed wiring connects the sockets to the amplifier which may be located backstage or in the operating box. The amplifier circuit includes automatic volume control and another feature is that the level of volume remains unchanged whether one earphone or 50 earphones are in use.

Remote Control

The stage amplification equipment includes the type 405 amplifier, type VMC moving-coil microphones, and the type 532 Four-Channel Electronic Mixing Unit. Characteristics of the amplifier are as follows: Output, 40 watts; distortion, under 5 per cent.; gain, 100 dB; response, within 1 dB from 30 to 20,000 c.p.s.

The remote control unit—a small box measuring only 9½ in. by 5 in. by 5 in.—which can be connected by plug and socket at any suitable point in the auditorium—allows the operator to have under his complete control the stage microphones, and he can adjust the volume, etc., to suit the particular items.

In small- and medium-sized halls one or two special labyrinth-type loudspeakers are generally found to be adequate, but in larger buildings four loudspeakers are employed.

Ashton Modernisations

Improvements are being carried out at the Pavilion, Ashton-under-Lyne, which will remain closed for a few weeks. A new operating box is being built and latest type Western Electric machines and sound equipment installed.

It was erroneously stated in the July 24 issue of the KINE. that Gaumont-Kalee "20" projectors had been installed at the Court kinema, New Brighton. Gaumont-Kalee "21" projectors are to be installed at this kinema in the future, but a definite date has not yet been fixed.

SELF-CONTAINED UNIT FOR AIR-CONDITIONING

A SMALL self-contained air-conditioning unit, the "Aromist," suitable for offices, rooms, or small cafés, is being marketed by Industrial Humidifiers of Leicester, an associate company of Germstroyd Products.

It is hoped, Bernard Lipton, chairman and managing director, stated, that supplies for the home market will be available in early 1948.

The "Aromist" cleans, humidifies, and, when desired, warms and cools the air. It contains an electric motor with a propeller-type fan which draws air through a wet filter cloth into the unit where it is washed by a fine spray of water thrown off from a specially shaped flange machined on a pulley fitted on the motor shaft. This pulley supports a loose rubber belt which dips into a reservoir of water contained inside the unit so that as the motor rotates water is carried to the flange where it is sprayed off as a fine mist. This keeps the filter damp and as the air passes through the "Aromist" causes the dust particles and germs to fall to the bottom of the unit.

Correct Humidity

In hot weather the moisture-laden air is passed direct to the room to correct the humidity. Usually, the outside temperature is several degrees cooler than in offices and similar rooms. If, therefore, the unit is placed near an open window it is particularly efficient in forcing the cool air from outside into the warm room.

Increased humidity is not always desirable in summer time, and in such cases the filter and belt may be removed with an increase in efficiency as an air circulator.

In cold weather an electric heater inside the "Aromist" may be switched on so that the air is warmed before passing into the room.

The "Aromist" is finished in blue enamel with heavy chromium-plated front fittings. It is provided with a single-phase A.C. motor designed to run from the normal lighting and power mains. The appliance measures 17 in. high × 13½ in. wide and is 18 in. deep. The heater unit consumes 1,000 watts.

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LONDON TRADE SHOWS.

Films to be Trade Shown Between Thurs., Aug. 14 and Wed., Aug. 20

Thursday

Slave Girl (*G.F.D.*)

Studio One. **10.30 a.m.**
Cast: Yvonne De Carlo, George Brent, Broderick Crawford, Albert Dekker, Lois Collier, Andy Devine Arthur Treacher, Carl Esmond. **Director:** Charles Lamont.

A Fessier-Pagano production in Technicolor, inspired by an early chapter in American foreign relations with Tripoli. Yvonne De Carlo appears as a Venetian beauty, imprisoned and made a palace dancer by the Pasha of Tripoli. George Brent portrays an emissary from Washington sent to ransom American prisoners. The story is told in an unusual comedy vein, poking fun at swashbuckling heroes and pretty maidens in distress.

Friday

The Stars Look Down (*Grand National*)

Hammer Theatre. **2.30 p.m.**
Cast: Michael Redgrave, Margaret Lockwood, Emlyn Williams. **Director:** Carol Reed.

Reissue. This picture has been allocated as exhibitors' quota for the year commencing October next. The story, based on Dr. Cronin's novel, traces the fortunes of three diversified characters against a background of the coal-mining industry. The finale is a spectacular colliery disaster.

Second Chance (*20th Century-Fox*)

Century Theatre, Soho Square. **10.30 a.m. and 2.30 p.m.**
Cast: Kent Taylor, Louise Currie, Dennis Hoey, Larry Blake. **Director:** James Tinling.

Kent Taylor, as a debonair thief, finds himself in competition with a beautiful blonde while attempting to relieve a jeweller of a 30,000-dollar gem. The pair team up and the boy brings her into the inner circle of an international ring of jewel thieves who are setting plans to steal the fabulous million-dollar Malabar diamond.

The unfolding of these plans, the work of the insurance detectives assigned to the case, the growing romance between the two lead to a surprise climax.

Monday

Dangerous Venture (*United Artists*)

Private Theatre. **11 a.m.**
Cast: William Boyd, Andy Clyde, Rand Brooks, Fritz Leiber. **Director:** George Archainbaud.

Hopalong Cassidy adventure, woven around the exploits of an expedition seeking priceless ancient Red Indian relics. Trouble starts when the party is attacked by local rustlers masquerading as Redskins. Later, one of the leaders of the expedition is proven an out-and-out scoundrel and it is only the timely interference of Hopalong Cassidy and some of his friends—real Indians this time—which saves the day.

Douce (G.F.D.)

Curzon Theatre. **3.45 p.m.**
Cast: Odette Joyeux, Madeleine Robinson, Marguerite Morene, Jean Debucourt, Roger Pigaut. **Director:** Claude Autant-Lara.

A new French production with English sub-titles, it is a romantic story concerning the love of a sheltered young French girl for her family's estate agent, a 30-year-old Corsican, who, however, is not in love with her. Disillusioned, she plans to return to her family, but dies in a fire at the opera house, which she visits on a last romantic fling.

The story is set in Paris of 1887, during the building of the Eiffel Tower. Music was specially composed for the film by Rene Cloerec, who was responsible for the music in "A Cage of Nightingales."

Tuesday

Melody for Three (*Grand National*)

Hammer Theatre **10.30 a.m.**
Cast: Jean Hersholt, Fay Wray, Walter Woolf King, Toscha Seidel, Astrid Allwyn, Schuyler Standish, Maude Eburne. **Director:** Earle C. Kenton.

Reissue of Dr. Christian film, in which Jean Hersholt reconciles a husband and wife after sundry domestic vicissitudes.

The picture has a strong musical background, with Toscha Seidel featured.

Beau Chumps (*Grand National*)

Hammer Theatre. **10.30 a.m.**
Cast: Stan Laurel and Oliver Hardy. **Director:** James W. Horne.

Reissue. Stan Laurel and Oliver Hardy enjoy a good-natured romp in a comedy feature that is a skit on the Foreign Legion.

Master of Bankdam (*G.F.D.*)

Studio One. **10.30 a.m.**
Cast: Anne Crawford, Dennis Price, Tom Walls, Stephen Murray, Linden Travers, Jimmy Hanley, Nancy Price, David Tomlinson, Maria Var, Herbert Lomas. **Director:** Walter Forde.

Set in a gaunt, smoke-canopied valley in Yorkshire's West Riding, the story of this A. R. Shipman production traces the fortunes of the Crowthers during the latter half of the last century when, as in more recent times, there was money to be made out of War Office contracts for the supply of uniforms to the troops.

Hills of Donegal (*Butcher's*)

Palace Theatre. **2.30 p.m.**
Cast: James Etherington, Dinah Sheridan, Moore Marriott, John Bentley, Brendan Clegg, Irene Handl, Tamara Desni.

Musical romance produced and directed by John Argyle at the Nettlefold studios.

The popular ballad, "The Hills of Donegal," written by P. J. O'Reilly, and set to music by Wilfred Sanderson, is used as a basis for a dramatic story of how the life of a young operatic singer is overshadowed by dark deeds wrought in the home of her Irish ancestors. The sequences dealing with her operatic career include carefully chosen excerpts from "La Traviata," "The Bartered Bride" and "The Lily of Killarney."

This Gun for Hire (*Paramount*)

Private Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Alan Ladd, Veronica Lake, Robert Preston, Laird Cregar, Tully Marshall. **Director:** Frank Tuttle.

Alan Ladd has the rôle of the young, ruthless psychopathic killer. He murders a blackmailer and a woman confederate, and before the film comes to its conclusion has murdered four enemies of society. Veronica Lake has the part of a night club entertainer who is instrumental in unmasking the identity of a Fifth Columnist.

Wednesday

Something in the Wind (*G.F.D.*)

Studio One. **10.30 a.m.**
Cast: Deanna Durbin, John Dall, Donald O'Connor, Charles Winninger, Helena Carter. **Director:** Irving Pichel.

Universal - International romantic musical comedy, concerning a legacy and the efforts of various relations to get hold of it. Deanna has four or five songs, and Donald O'Connor provides his usual brand of crazy comedy.

Fraternally Yours (*Grand National*)

Hammer Theatre. **10.30 a.m.**
Cast: Stan Laurel and Oliver Hardy, Charley Chase, Mae Busch, Dorothy Christy, Lucien Littlefield. **Director:** William A. Seiter.

Reissue. Stan Laurel and Oliver Hardy want time off from their wives to attend the annual convention of their secret society lodge. They pretend they are off to Honolulu on a convalescent trip.

Anna Neagle and Michael Wilding in a scene from PICCADILLY INCIDENT, Herbert Wilcox's 1947 National Film Award Winner, which Pathe is presenting in the West End for a second time. It opens at the Tivoli on August 17

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SITUATIONS VACANT

WANTED for industrial hall, London East End, a live and experienced Manager.—Apply, with references, B., Box 324, Kinematograph Weekly.

EXPERIENCED Operator required immediately; second of four (B.T.H.); accommodation available. — Application and reference to Manageress, Regal Cinema, Ltd., Hitchin, Herts.

KINEMA Operator required, able to take charge.—Apply, Manager, Carlton Cinema, Teignmouth, Devon.

16-MM. Technician Operator required for established mobile unit operating in the West of England; 6-day week.—Details of experience, and salary required, to X., Box 345, Kinematograph Weekly.

SECOND Operator or experienced Third required immediately; RCA, Simplex; comfortable and permanent position.—Grand Cinema, High Wycombe, Bucks.

SECOND Operator wanted; W.E. and Kalee.—Globe Cinema, Putney, S.W.15.

REQUIRED for large modern independent theatre, N.W. London, Co-Second Operator; experience essential; not eligible for military service.—T., Box 341, Kinematograph Weekly.

FILM Company requires Apprentices in Production department. Applicants should be between 16 and 20 years old. No premium required from right applicants.—Apply in first instance by letter to Leslie Lawrence Productions, Ltd., 193, Wardour Street, W.1.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

SITUATIONS WANTED

HOUSE MANAGER (EX-CIRCUIT) DESIRES POSITION, SIMILAR OR RELIEF; MOBILE.—30, CHURCH AVENUE, NEWCASTLE-ON-TYNE, 3.

KINEMA Manager (40), with 15 years' experience, desires position urgently; strict disciplinarian; fully experienced; go anywhere; excellent refs.—Write, L. Lees, 25, Wellington Terrace, Falmouth, Cornwall.

EXPERIENCED Kinema Manager disengaged used to publicity, and good electrical knowledge; would also entertain holiday relief or supervisor to small circuit.—McCann, 61, Cotton Lane, Derby.

MANAGER desires change; thorough experience projection, publicity, staff control; 23 years in kinema Industry; keen, loyal and industrious; London suburbs or South Coast; relief or assistant considered; permanency.—R., Box 339, Kinematograph Weekly.

EXPERIENCED Manager; 12 months present situation, seeks change, anywhere; conscientious and excellent showman; four KINE. mentions, four months; excellent references.—Key, 48, Garrick Road, Greenford, Middlesex.

ADVERTISER (banjoist) seeks post with film company as Assistant Producer and organiser-collector of film material for children's entertainment shorts.—Further particulars, Mr. Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

CHIEF Projectionist (28) seeks situation with progressive company in London, Home Counties area; ten years' experience, first-class theatres and methods; interview arranged.—O., Box 336, Kinematograph Weekly.

16-MM. TECHNICIAN desires position with a film publicity department; competent in all technical matters concerning distribution, projection and production; capable organiser and administrator; reasonable salary expected.—K., Box 307, Kinematograph Weekly.

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SITUATIONS WANTED (Contd.)

EX-WESTERN Electric Engineer seeks position, London; also experience other sound-projector systems, lighting, installations, office, administrative and export; linguist.—U., Box 342, Kinematograph Weekly.

ORGANIST seeks appointment, London or Surrey.—Q., Box 338, Kinematograph Weekly.

KINEMA CAFES

WANTED to rent, furnished or unfurnished kinema Café; state particulars and locality.—G., Box 329, Kinematograph Weekly.

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FOR SALE & WANTED

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R.C.A. SOUND system (8 [illegible]-seater) for sale; complete with [illegible] and Hahn 2 projectors; also [illegible] of 2 M.G. sets, input 365 volts 3 ph[illegible], output 60 volts 60 amp. D.C., with [illegible]arters, etc.; seen by appointment.—[illegible] North Road, Bristol 6. (Phone 44[illegible])

FOR Sale, one Kalee 8 Mechanism, reconditioned by makers and unused since; perfect condition. Also two Kalee 8 M.L. Arc Lamps and Kerescope slide attachment.—Offers to Manager, Alhambra Cinema, Keswick, Cumberland.

FOR Sale, complete Talkie Equipment, B.T.H. sound; two of everything; Kalee 8s, Lamps, Stands, Motors; can be seen working until August 24 at Regal, New Cumnock. Cheap for quick sale; nearest £250.—Apply, New Cumnock, or 'phone Annan 254 after 5.30 p.m.

BELL HOWELL Filmosound 120, 50-watt amplifier, speaker, transformer, Rothermel crystal mike; £180, or sell separately.—S., Box 340, Kinematograph Weekly.

WANTED, 1 stage Carbon Spot, 60-80-amp., complete; wanted, 2 Wing Spots (bulb), complete.—P., Box 337, Kinematograph Weekly.

FOR Sale, Morrison Three-phase Hot Cathode L.I. Rectifier, complete with control unit for two arcs, 40 amps. max.; also two Gaumont Eclipse Projectors, in perfect condition.—Offers to Majestic Cinema, Huddersfield. Full details on application

POSTERS

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FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

WANTED, Junk 35-mm. Films, odd reels, part features, etc.; 1s. per pound offered, any quantity.—Johnson's, 34, Crouch Hill, N.4.

KINEMAS WANTED

WANTED to purchase, small or medium-sized Kinema; any locality.—W., Box 344, Kinematograph Weekly.

KINEMAS FOR SALE

LANCASHIRE (North-West) Kinema, solo situation, seating 550; profits nearly £1,000 a year; accountants' figures; ideal for owner-manager; long lease at very low rent; premium £10,000, which includes valuable sound equipment and all furnishings.—Y., Box 346, Kinematograph Weekly.

WELL-KNOWN Theatre and Concert Hall, seating 750, situated in popular seaside town, for sale freehold; fully equipped; with vacant possession £12,500, or could be sold as an investment; offers to rent in hand at £1,000 p.a.—Messrs. Radford's, Estate Agents, Surveyors and Valuers, 55, King Street, Ramsgate. Tel.: 1484.

FREEHOLD Picture House, seating capacity 675, to be sold as going concern; certified profits in excess of £3,000 p.a.; no opposition; price £22,500.—Full particulars from Messrs. Radford's, Estate Agents, Surveyors and Valuers, 55, King Street, Ramsgate. Tel.: 1484.

KINEMAS and Theatres for sale in important positions, London, South and South-East Coasts, Hants; all well equipped; large seating capacity; negotiations with principals only.—V., Box 343, Kinematograph Weekly.

NORMAN WILCOX, of 61a, London Street Norwich (Tel.: 23278/9) offers for sale the following which he has no hesitation in recommending :—

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Continued from Page 46.

NOTTINGHAM.

Tues.,	Aug.	19	10.45 a.m.	...	...	Scala	Jassy	G.F.D.	Margaret Lockwood ...	A
Thur.,	,,	21	10.45 a.m.	...	...	Scala	The Hills of Donegal	Butcher's	James Etherington ...	A
Fri.,	,,	22	10.45 a.m.	...	...	Scala	Brute Force	G.F.D.	Burt Lancaster ...	A

SHEFFIELD

Tues.,	,,	19	10.30 a.m.	...	...	Hippodrome ...	Merton of the Movies	M-G-M	Red Skelton	U
,,	,,	19	10.30 a.m.	...	...	Cinema House ...	Jassy	G.F.D.	Margaret Lockwood ...	A
Wed.,	,,	20	10.45 a.m.	...	...	Union St. P.P. ...	South American George (Reissue)	Columbia	George Formby ...	U
,,	,,	20	10.30 a.m.	...	...	Cinema House ...	The Web	G.F.D.	Ella Raines	A
Thur.,	,,	21	10.30 a.m.	...	...	Cinema House	It Happened To-morrow ...	Renown	Linda Darnell ...	A
Fri.,	,,	21	10.30 a.m.	...	...	Union St. P.P. ...	Stormy Waters	M-G-M	Jean Gabin	A
,,	,,	22	10.45 a.m.	...	...	Union St. P.P. ...	The Assassin	Columbia	Randolph Scott ...	U
,,	,,	22	10.30 a.m.	...	...	Cinema House ...	Ivy	G.F.D.	Joan Fontaine ...	A

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
		LONDON.				
Thur., Aug. 14	10.30 a.m.	Studio One ...	Slave Girl	G.F.D.	Yvonne De Carlo ...	A
,, ,, 14	10.30 a.m.	Own Theatre ...	Six Shorts	M-G-M	——— ...	U
Fri., ,, 15	2.30 p.m.	Hammer ...	Stars Look Down (Reissue); Short	Grand National ...	Michael Redgrave ...	A
,, ,, 15	10.30 a.m. & 2.30 p.m.	Century	Second Chance; Short	20th Century-Fox	Kent Taylor	A
,, ,, 15	11 a.m.	Own Theatre ...	Pathe Pictorial Nos. 157, 158 and 159; Short.	Pathe	———	U
Sun., ,, 17	2.15 p.m.	Electric	The Two Mrs. Carrolls	Warner	Humphrey Bogart ...	A
Mon., ,, 18	11 a.m.	Own Theatre ...	Dangerous Venture	United Artists ...	William Boyd ...	U
,, ,, 18	3.45 p.m.	Curzon	Douce	G.F.D.	Odette Joyeux ...	U
Tues., ,, 19	10.30 a.m.	Hammer ...	Melody for Three; Beau Champs (Reissues)	Grand National ...	Jean Hersholt ...	U
,, ,, 19	10.30 a.m.	Studio One ...	Master of Bankdam	G.F.D.	Anne Crawford ...	A
,, ,, 19	2.30 p.m.	Palace	The Hills of Donegal	Butcher's	James Etherington ...	A
,, ,, 19	10.30 a.m. & 2.30 p.m.	Private Theatre	This Gun For Hire (Reissue) ...	Paramount ...	Veronica Lake ...	A
Wed., ,, 20	10.30 a.m.	Studio One ...	Something in the Wind	G.F.D.	Deanna Durbin ...	U
,, ,, 20	10.30 a.m.	Hammer ...	Fraternally Yours (Reissue); Shorts.	Grand National ...	Laurel and Hardy ...	U
		BIRMINGHAM.				
Tues., Aug. 19	10.30 a.m.	Forum	Merton of the Movies	M-G-M	Red Skelton	U
,, ,, 19	10.30 a.m.	Scala	Sweetheart of Sigma Chi ...	Pathe	Phil Regan	U
,, ,, 19	10.30 a.m.	Futurist ...	The Hills of Donegal	Butcher's	James Etherington ...	A
Wed., ,, 20	10.30 a.m.	Scala	Little Miss Broadway	Columbia	Jean Porter	A
,, ,, 20	10.30 a.m.	Futurist ...	Nanook of the North (Reissue); Little Iodine	United Artists ...	Nanook	U
Thur., ,, 21	10.30 a.m.	Futurist ...	South American George (Reissue)	Columbia	George Formby ...	U
,, ,, 21	10.30 a.m.	Scala	Jassy	G.F.D.	Margaret Lockwood ...	A
Fri., ,, 22	10.30 a.m.	Scala	The Assassin	Columbia	Randolph Scott ...	U
,, ,, 22	10.30 a.m.	Futurist ...	Brute Force	G.F.D.	Burt Lancaster ...	A
,, ,, 22	10.30 a.m.	Forum	Stormy Waters	M-G-M	Jean Gabin	A
		BRISTOL.				
Tues., Aug. 19	10.30 a.m.	News Theatre ...	Jassy	G.F.D.	Margaret Lockwood ...	A
Fri., ,, 22	10.30 a.m.	News Theatre ...	Brute Force	G.F.D.	Burt Lancaster ...	A
		CARDIFF.				
Tues., Aug. 19	10.45 a.m.	Odeon	Jassy	G.F.D.	Margaret Lockwood ...	A
,, ,, 19	10.30 a.m.	Olympia	Stormy Waters	M-G-M	Jean Gabin	A
Wed., ,, 20	10.45 a.m.	Park Hall ...	Little Miss Broadway	Columbia	Jean Porter	A
Thur., ,, 21	10.45 a.m.	Park Hall ...	South American George (Reissue)	Columbia	George Formby ...	U
Fri., ,, 22	10.45 a.m.	Empire	Brute Force	G.F.D.	Burt Lancaster ...	A
,, ,, 22	11 a.m.	Park Hall ...	The Hills of Donegal	Butcher's	James Etherington ...	A
		GLASGOW.				
Tues., Aug. 19	10.45 a.m.	La Scala ...	Jassy	G.F.D.	Margaret Lockwood ...	A
,, ,, 19	10.30 a.m.	Regal	Stormy Waters	M-G-M	Jean Gabin	A
,, ,, 19	10.30 a.m.	Green's Playhouse	Nanook of the North (Reissue); Little Iodine	United Artists ...	Nanook	U
Thur., ,, 21	10.30 a.m.	Green's Playhouse	The Assassin	Columbia	Randolph Scott ...	U
,, ,, 21	10.30 a.m.	Own Theatre ...	The Black Swan (Reissue) ...	20th Century-Fox	Tyrone Power ...	A
Fri., ,, 22	10.30 a.m.	Green's Playhouse	The Corpse Came C.O.D. ...	Columbia	George Brent ...	A
,, ,, 22	10.45 a.m.	La Scala ...	Brute Force	G.F.D.	Burt Lancaster ...	A
		LEEDS.				
Tues., Aug. 19	10.45 a.m.	Tower	Jassy	G.F.D.	Margaret Lockwood ...	A
,, ,, 19	10.30 a.m.	Ritz	Ramrod	M-G-M	Joel McCrea	A
Wed., ,, 20	10.45 a.m.	Tower	The Assassin	Columbia	Randolph Scott ...	U
Thur., ,, 21	10.30 a.m.	Ritz	Merton of the Movies	M-G-M	Red Skelton	U
,, ,, 21	10.45 a.m.	Tower	Brute Force	G.F.D.	Burt Lancaster ...	A
Fri., ,, 22	10.45 a.m.	Tower	The Corpse Came C.O.D. ...	Columbia	George Brent ...	A
		LIVERPOOL.				
Tues., ,, 19	10.30 a.m.	Scala	Jassy	G.F.D.	Margaret Lockwood ...	A
Wed., ,, 20	10.45 a.m.	Palais de Luxe	Little Miss Broadway	Columbia	Jean Porter	A
,, ,, 20	10.30 a.m.	Scala	The Crystal Ball (Reissue) ...	International ...	Paulette Goddard ...	A
Thur., ,, 21	10.30 a.m.	Futurist ...	The Assassin	Columbia	Randolph Scott ...	U
,, ,, 21	10.45 a.m.	Scala	The Hills of Donegal	Butcher's	James Etherington ...	A
Fri., ,, 22	10.30 a.m.	Palais de Luxe ...	South American George (Reissue)	Columbia	George Formby ...	U
,, ,, 22	10.30 a.m.	Scala	Brute Force	G.F.D.	Burt Lancaster ...	A
,, ,, 22	10.30 a.m.	Futurist ...	Nanook of the North (Reissue); Little Iodine	United Artists ...	Nanook	U
		MANCHESTER.				
Tues., ,, 19	10.45 a.m.	Gaumont ...	Jassy	G.F.D.	Margaret Lockwood ...	A
,, ,, 19	10.45 a.m.	Deansgate ...	The Hills of Donegal	Butcher's	James Etherington ...	A
,, ,, 19	10.45 a.m.	Gaiety	Nanook of the North (Reissue) ...	United Artists ...	Nanook	U
Wed., ,, 20	10.45 a.m.	Gaiety	Little Miss Broadway	Columbia	Jean Porter	A
Thur., ,, 21	10.45 a.m.	Gaiety	South American George (Reissue)	Columbia	George Formby ...	U
,, 21	10.45 a.m.	Deansgate ...	The Curse of the Allenbys ...	G.F.D.	June Lockhart ...	A
Fri., ,, 22	10.45 a.m.	Deansgate ...	Brute Force	G.F.D.	Burt Lancaster ...	A
		NEWCASTLE				
Mon., ,, 18	10.30 a.m.	Essoldo	Nanook of the North (Reissue); Little Iodine	United Artists ...	Nanook	U
Tues., Aug. 19	10.30 a.m.	Essoldo	Jassy	G.F.D.	Margaret Lockwood ...	A
,, ,, 19	10.30 a.m.	Grainger ...	The Hills of Donegal	Butcher's	James Etherington ...	A
,, ,, 19	10.30 a.m.	Own Theatre ...	The Black Swan (Reissue) ...	20th Century-Fox	Tyrone Power ...	A
Wed., ,, 20	10.45 a.m.	Essoldo	Little Miss Broadway	Columbia	Jean Porter	A
Thur., ,, 21	10.30 a.m.	Essoldo	South American George (Reissue)	Columbia	George Formby ...	U
Fri., ,, 22	10.30 a.m.	Essoldo	The Assassin	Columbia	Randolph Scott ...	U
,, ,, 22	10.30 a.m.	Pavilion ...	Brute Force	G.F.D.	Burt Lancaster ...	A

Continued at foot of page 45.

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